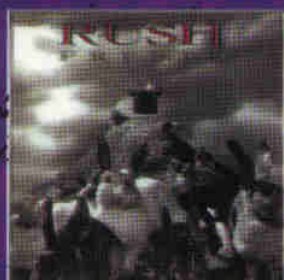
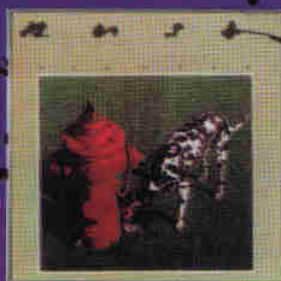
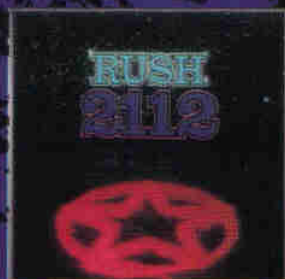


GUITAR ANTHOLOGY SERIES

RUSH



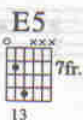
Authentic **GUITAR-TAB** Edition
Includes Complete Songs

CONTENTS

Closer to the Heart	<i>A Farewell to Kings</i>	36
Cold Fire	<i>Counterparts</i>	199
Distant Early Warning	<i>Grace Under Pressure</i>	146
Dreamline	<i>Roll the Bones</i>	182
Free Will	<i>Permanent Waves</i>	76
La Villa Strangiato	<i>Hemispheres</i>	62
Limelight	<i>Moving Pictures</i>	112
New World Man	<i>Signals</i>	138
A Passage to Bangkok	<i>2112</i>	18
Red Barchetta	<i>Moving Pictures</i>	119
Red Sector A	<i>Grace Under Pressure</i>	154
Roll the Bones	<i>Roll the Bones</i>	170
Show Don't Tell	<i>Presto</i>	162
The Spirit of the Radio	<i>Permanent Waves</i>	90
Stick It Out	<i>Counterparts</i>	210
The Trees	<i>Hemispheres</i>	25
Tom Sawyer	<i>Moving Pictures</i>	132
Working Man	<i>Rush</i>	3
Xanadu	<i>A Farewell to Kings</i>	46
YYZ	<i>Moving Pictures</i>	192

WORKING MAN

Words and Music by
GEDDY LEE and ALEX LIFESON



Moderate rock ♩ = 80

Intro:

Gtrs. 1 & 2

E5
Riff A

N.C.

E5

N.C.

E5

N.C.

f

TAB

2 2 2 2 5 5 (5) 0 2 2 2 2 3 3 5 0 2 2 2 2 5 5 (5) 0

Verse:

w/Riff A (Gtrs. 1 & 2)

E5

N.C.

E5

N.C.

E5

N.C.

1. 3. Well (3.) I get up at sev-en yaa and I go to work at night.

end Riff A 2. See additional lyrics

TAB

2 2 2 2 3 3 5 0

E5

N.C.

E5

N.C.

I got no time for liv-ing yes. I'm work-ing all the time. It

E5

D5

A5

E

C5

D5

seems to me I could live my life a lot bet-ter than I think I am.

Gtrs. 1 & 2

TAB

2 2 2 2 3 2 0 2 2 0 0 5 7 7

Chorus:
N.C. (E5)

E5

D5

A5

E5

C5

D5

I guess that's why they call me, they call me the work - ing man.

TAB

2 2 2 2 3 2 2 0 0 5 7 5 7 7 7 7 7 7

(D5)

(G5)

(A5)

To Coda

1.

E5

D5 A5

They call me the work - ing man. I guess that's what I am.

TAB

5 5 5 5 5 5 5 3 5 3 5 5 7 0 7 0 7 2 2 2 5 7 5 0

E5

C5

D5

E5

D5

A5

E

C5

D5

2. Yes

TAB

2 2 2 2 5 7 2 2 2 2 7 7 5 0 0 0 0 5 7 5 7

2. Guitar Solo 1:

E5 D5 A5 E5 C5 D5
 am.
 Gtr. 1
 Rhy. Fig. 1
 end Rhy. Fig. 1
 w/Rhy. Fig. 1 (Gtr. 2) 3 times
 E5 D5 A5 1/4 E5 C5 D5
 hold -
 E5 D5 A5 E5 C5 D5
 E5 D5 A5 E5 C5 D5

Chorus:

N.C. (E5)

(D5)

(G5)

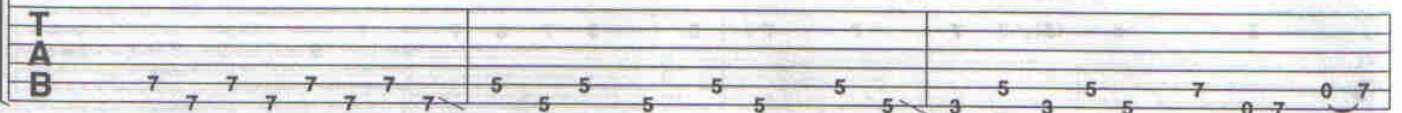
(A5)



Well they call me the work-ing man.

I guess...that's what I

Gtrs. 1 & 2



Bass Solo:

E5 N.C.



am.

(Gtr. 2 out) Gtr. 1

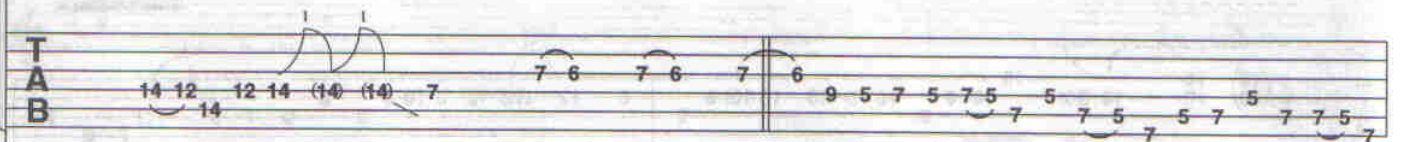


Double time feel

Guitar Solo 2:

w/Rhy. Fig. 2 simile, (Gtr. 2) 19 times

Gtr. 1 E5

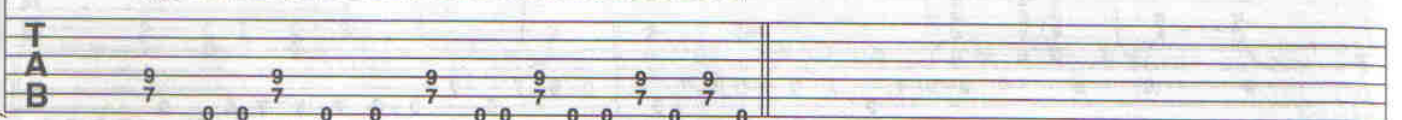


Gtr. 2 Rhy. Fig. 2

end Rhy. Fig. 2



P.M.



5

T
A
B

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5

T
A
B

4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 2 0 3 0

T
A
B

2 2 0 5 7 5 7 5 7 5 7 5

T
A
B

7 5 7 7 5 7 5 7 7 5 7 5 5 7 5 7 5 7 5 7 5 8 7 5 8

3

T
A
B

7 5 7 5 7 8 7 5 7 5 7 8 8 7 5 7 8 9 9 7 9 10 8 9 8 10 10 10 10 8 9 7 9

1/2

First system of musical notation. The treble staff contains a melodic line with a 'hold' instruction over a dotted line. The TAB staff shows fret numbers: 10, 10, 10, 0, 10, 10, 10, 10, 7, 10, 7, 10. A wavy line is placed above the first two '10' fret numbers.

Second system of musical notation. The treble staff features a continuous eighth-note melody. The TAB staff shows fret numbers: 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 7, 10, 8, 9, 8, 10, 10, (10), 8, 7, 9, 10, 8, 9, 8, 9, 7, 9, 7.

Third system of musical notation. The treble staff includes a triplet of eighth notes marked with a '3' and a 'gva' (grace note) at the end. The TAB staff shows fret numbers: 9, 9, 7, 9, 9, 7, (7), (7)/12, 12, 14, 14, (14), 12, 14, 12, 12, 15. A '1/2' is written above the triplet.

Fourth system of musical notation. The treble staff shows a continuous eighth-note melody. The TAB staff shows fret numbers: 15, 12, 14, 12, 15, 12, 15, 12, 14, 12, 15, 12, 15, 12, 12, 14, 12, 15, 12, 15, 17, 12, 15, 17, 12, 15, 17, 12.

Fifth system of musical notation. The treble staff includes a triplet of eighth notes marked with a '3' and a 'hold' instruction at the end. The TAB staff shows fret numbers: 15, 17, 14, 15, 12, 15, 15, 15, 14, 12, 15, 15, (15), 12, 14, 14, 12, 12, 14, 15, 12, 15.

First system of musical notation. The treble staff contains a melodic line with various ornaments and a triplet. The bass staff contains a corresponding line with fingerings: 15, 15 (15) 12, 14, 12, 15, 15 12, 14, 15, 15 12, 14, 12, 14, 12, 14, 12, 14, 15. A "hold" instruction is present at the end of the system.

Second system of musical notation. The treble staff continues the melodic line. The bass staff includes fingerings: (15), 15 14, (14), (14), 15 14, 15, 14 (14) 12, 14, 14, 12, 14, 12, 12, 12. Two "hold" instructions are present.

Third system of musical notation. The treble staff continues the melodic line. The bass staff includes fingerings: (12), 12, 13, 15, 15, (15), 12, 12, 15, 14, 13, 12. A "hold" instruction is present.

Fourth system of musical notation. The treble staff continues the melodic line. The bass staff includes fingerings: 11, 10, 9, 7, 9, 9, 7, 9, 7, 9, 9, (9), 8, 10, 8, 9, 9, 7, 9, 7, 7.

Fifth system of musical notation. The treble staff continues the melodic line. The bass staff includes fingerings: 7, 3, 0, 5, 3, 0, 7, 3, 0, 5, 3, 0, 7, 3, 0, 5, 3, 0, 7, 3, 0, 7, 5, 7, 7, 5, 7. A "1/2" instruction is present.

N.C.(E5)
Gtrs. 1 & 2 Riff B

Play 3 times

w/Riff B (Gtr. 2) 2 times

N.C.

Rhy. Fig. 2
E5

Gtr. 2

PM.

Gtr. 1

⑥ open E E5 E ⑥ open E5 end Rhy. Fig. 2

T
A
B

10 10 10-8 9 10-8 9 7 9 8 9 7 9 7 9

w/Rhy. Fig. 2 (Gtr. 2) 17 times

Gtr. 1 E5

T
A
B

7 7 7 7 5 7 5 5

T
A
B

5 7 5 3 3 5 3 0 7 7 6 7 6 7 6 9 8

T
A
B

9 5 7 5 7 7 5 7 5 7 7 5 (5) (5) 7 7 5 7

T
A
B

5 5 (5) (5) (5) 4 5 4 7 5 7 5 7 7 5 7

First system of musical notation. The treble staff contains a melodic line with various ornaments and slurs. The tablature staff shows fret numbers: (7) (7) 7 5 7 5 2 7 9 7 7 9 7 9 8 10 10 (10 8) 9 10 8 10 11 0 1-1/2 12.

Second system of musical notation. The treble staff continues the melodic line. The tablature staff includes the instruction "A.H. (8va)" above the staff. Fret numbers include (12) (12) 14 13 13 12 14 (14) 12 12 14 12 14 (14) 12 14 14 12 14 (14) 12 14 14 12 14 (14) 12 14 12 14 (14) 12 12 15 12 10 12.

Third system of musical notation. The treble staff continues the melodic line. The tablature staff includes the instruction "A.H." above the staff. Fret numbers include 12 15 12 14 12 12 14 12 14 12 12 15 12 12 15 (15) 15 12 15 15 15 15 15 15 1-1/2 15 15 2 2.

Fourth system of musical notation. The treble staff continues the melodic line. The tablature staff includes the instruction "gva" above the staff. Fret numbers include 15 (15) 14 12 15 12 14 12 14 14 12 14 14 12 (12) 12 10 12 10 7 10 7 10.

Fifth system of musical notation. The treble staff continues the melodic line. The tablature staff includes the instruction "gva" above the staff. Fret numbers include 12 10 7 12 7 10 12 10 7 12 7 10 12 10 7 12 7 10 12 15 12 12 12 15 12 12 15 12 12 15 12 12 15 12 12 15 14 12 15.

(8va) - -

1-1/2

hold bend

hold bend

TAB

15 12 15 12 15 15 15 15 (15) 14 12

TAB

12 14 15 12 14 15 12 14 15 12 14 15 12 14 12 12 14 12 16 12 14 12 16 12 14 12 16 12 14

3

steady gliss.

TAB

12 15 12 14 12 15 12 14 15 12 16 12 14 16 12 14 16 12 14 15 12 14 8

Gtrs. 1 & 2 N.C.

Play 3 times

TAB

7 7 7 5 7 7 7 5 7 7 5 7 5 7 5

TAB

7 7 7 5 7 7 7 5 7 5 7 9 9 9 7 9 9 9 7 9 9 7 8 9 7

Gtr. 1

T
A
B

Gtr. 2

T
A
B

w/Rhy. Fig. 2 (Gtr. 2, 6 times) sim.

Gtr. 1

T
A
B

T
A
B

A/E

T
A
B

E

end double time feel

[illegible]

Gtr. 1 D5 A5 E5 C5 D5

TAB 7 5 7 5 2 0 2 0 2 0 5 3 7 5 7

Gtr. 2

7 5 7 5 2 0 2 0 2 0 5 3 7 5 7

The musical score for "3. Well" is presented in three staves. The top staff is a treble clef guitar staff with a key signature of three sharps (F#, C#, G#). Above the staff, the notes E5, D5, A5, E, C5, and D5 are indicated. The staff contains a series of whole notes: E5, D5, A5, E, C5, and D5. The bottom staff is a bass clef guitar staff with the same key signature. It contains a series of whole notes: E4, D4, A3, E3, C3, and D3. The middle staff is a bass clef bass guitar staff. It contains a series of whole notes: E2, D2, A1, E1, C1, and D1. The score is labeled "3. Well" at the end of the first staff. The word "TAB" is written vertically on the left side of the bass guitar staff. The word "D.S. al Coda" is written at the end of the first staff.

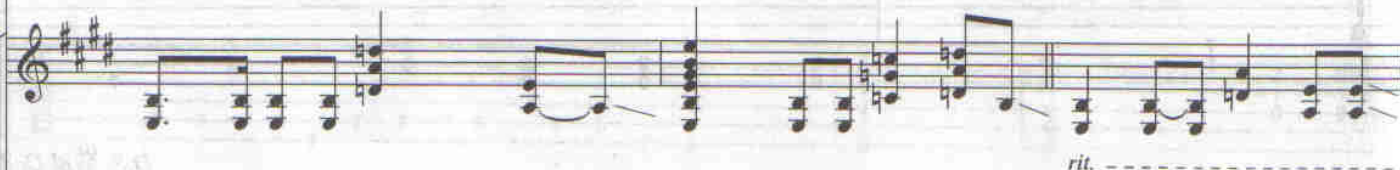
Coda



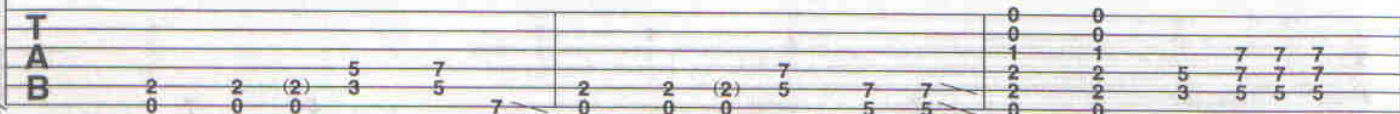
Gtrs. 1 & 2



E5 D5 A5 E C5 D5 E5 D5 A5



E5 C5 D5 E5 D5 A5 E C5 D5



Freely
N.C.

Gtr. 1

*Play 4 times

hold bend hold bend hold bend hold bend trem. pick grad. bend 1-1/2

T
A
B

Gtr. 2

hold bend hold bend hold bend hold bend trem. pick grad. bend 1-1/2

T
A
B

*Gradually accelerating with each repetition.

E7#9

(8va)
feedback

trem. pick

T
A
B

trem. pick

trem. pick

T
A
B

Verse 2:

Yes, I get home at 5 o'clock
And I take myself out a nice cold beer.
Always seem to be wondering
Why there's nothing going down here.
It seems to me I could live my life,
A lot better than I think I am.
I guess that's why they call me
The working man.
(To Chorus:)

A PASSAGE TO BANGKOK

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

E5 7fr. 134
 D5 5fr. 134
 B5 134
 C5 134
 G/B 14
 G5 134
 D 132
 G 1342
 Dtype2 5fr. 341
 G5type2 5fr. 1334
 Dsus 1334
 G5type3 2 34
 A 111
 D/A 312
 Gtype2 7fr. 132
 Gsus 7fr. 134
 Dtype2 5fr. 1333
 Atype2 9fr. 132
 Asus 9fr. 134
 N.C.

*Our
end Riff A

*Gtr. 1

Riff A

TAB

0 0 7 0 5 0 7 5 2 0 0 0 3 0 2 0 3 2 3 0 0

2nd time only, 1st time tacet

Gtr. 2 tacet

**Gtr. 2

TAB

10 10 10 10 9 9 10 10 9
8 8 8 8 7 7 7 7 7

*Electric gtr. w/distortion (doubled)
**Electric gtr. clean

*Vocal enters 2nd time only.

w/Riff A (Gtr. 1, 4 times)

first stop is in Bo - go - tá to check Co - lom - bi - an fields. The

2. See additional lyrics

na - tives smile and pass a - long a

*Gtr. 3

A.H. (8va)

A.H.

T 8 7 8 7 4

A 8 9 8 9 8 4

B

*Electric gtr. w/distortion.

sam - ple of their yield.

A.H. (8va)

Gtr. 3 tacet

A.H. (8va)

A.H. 1/2

A.H.

T 8 7 8 7 4

A 8 8 9 8 4

B

E5 D5 E5 D5 B C5 G/B C5 G5 end Rhy. Fig.1

Gtr. 1

Sweet Ja - mai - can pipe dreams, gold - en A - ca - pul - co nights.

w/Rhy. Fig. 1 (Gtr. 1)

E5 D5 E5 D5 B5 C5 G/B C5 G5

Then Mo - roc - co and the East. Fly by morn - ing light. We're

Fill 1

Gtr. 2

T 8 7 7 8 3 3

A 5 5 5 5 4 4

B 5 5 5 5 5 5

Chorus:

D G G^{type2} D^{type2} D^{sus} D

on the train to Bang - kok

G^{5 type2} ⑥ 2fr. F# G^{5 type2} ⑥ 2fr. F# G^{5 type2} A D/A A

board the Thai - land Ex - press. We'll

D G G^{type2} G^{sus} G^{type2} D

hit the stops a - long the way. We

Verse 2:

w/ Fill 2 (Gtr. 1)

G^{5 type2} ⑥ 2fr. F# G^{5 type2} ⑥ 2fr. F# G^{5 type2} 1. A ⑥ open E

on - ly stop for the best.

Fill 2
Gtr. 1 G5 G5 D A

TAB

5 5 2 5 2 3 2 2 2 2 0

Guitar Solo:

B5 F#5

2.

Gtr. 1

best. _____

Gtr. 3

hold ---

1/4

tr

tr

TAB

9 9 (9) 7 9 7 7

0 (9) (10)

*Pick first note only.

G5 A5 Dtype2 B5 B5

3

1-1/2

TAB

(10) 12 10 12 10 12 12 (12) 9 7 10 7 10 (10)

F#5 G5

3

5:2

TAB

10 10 7 9 7 9 (9) 9 9 9 (9) 9 8 7 9 8

A5 Dtype2 B5

7:3

TAB

7 9 8 7 6 5 4 5 7 7 7 7 7 7

F#5 G5

TAB

7 9 9 7 9 9 9 9 10 10 10 10 10

A5 D A5 B5 B5

TAB

5 7 7 7 7 7 9 9 9 7 9 9 7 9 9 7 10 7 10 7 9

F#5 G5

TAB

10 10 10 7 10 7 7 10 10 (10) 10 12 10 (12) 12 12 12 10 12 12 12

B5

3 hold bend

T
A
B

F#5 G5

gva hold 3 *w/bar 1-1/2 1-1/2 1-1/2 1-1/2 1-1/2

T
A
B

*Randomly pull up on tremolo bar.

A5 D type2 Gtr. 1 Gtr. 3 facet

loco 1-1/2 3 2 0

T
A
B

Gtr. 2 We're

Coda

A A type2 Asus A Chorus: D G G type2 D type2

best. Yes, we're on the train to Bang -

Verse 2:
Wreathed in smoke in Lebanon,
We burn the midnight oil.
The fragrance of Afghanistan
Rewards a long day's toil.
Pulling into Katmandu,
Smoke rings fill the air.
Perfumed by a Nepal night,
The Express gets you there.

THE TREES

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately slow ♩ = 88

Intro:

Gtr. 1 (Nylon acoustic fingerstyle)

D F# C#m

mf hold throughout

TAB

A E G A Bm

TAB

Verse:

D F# C#m

1. There is un - rest in the for - est. There is trou - ble with the

TAB

A E G A

trees. For the Ma - ples want more sun - light and the

T 5 5 5 5 0 1 0 0 3 3 2 2
A 7 7 0 (0) 2 0 2 2
B 5 0 3 2 0 2 2

Bm Bm D F#

Oaks ig - nore their pleas.

T 3 3 3 2 2 2 3 2 2 2 2 2
A 4 4 4 3 4 4 0 x 2 4 4
B 2 2 0 2 2 0 2 2 2 4 4

C#m A E G A

T 5 4 5 5 5 (0) 0 0 3 3 2 2
A 6 6 6 6 6 1 0 0 (0) 2 0 2
B 4 4 4 5 7 0 0 3 2 0 2

Bm D A

let ring ——— let ring ———

♩ = 132

T 3 3 3 2 3 2 3 2 2 2
A 4 4 4 2 4 2 2 2 2
B 2 2 0 2 0 0 0 0 0

Faster ♩ = 138
F#

BS

Gtr. 2 (*Electric w/dist. dbld.*)

mf

♫ *Verse:*

AS

B5

G5

2. The trou - ble with___ the Ma -
4. See additional lyrics
Rhy. Fig. 1

13

B5

B /A

G

D/F#

A5

ples (and they're quite con - vinced they're right):

They say the

end Rhy, Fig.1

w/Rhy. Fig. 1

A5 B5 B B5 B /A G D/F# A5

Oaks are just too loft - y and they grab up all the light.

A5 B5 B B5 B A

But the Oaks can't help their feel - ings if they

G D/F# A5 To Coda F#

like the way they're made. And they won - der why the Ma -

hold

TAB

G5 A5

ples can't be hap - py in their shade.

TAB

Slower ♩ = 92 A /G

TAB

Verse:
Vcl. tacet on repeat

3. There is trou - ble in the for - est and the

TAB

crea - tures all have fled, as the Ma - ples scream "Op -

TAB

1. pres - sion!" and the Oaks just shake their heads.

Pick slides

TAB

2. G A Bm $/\text{A}$ Bm

TAB

$\text{♩} = 138$
 w/synth. ad lib.
 w/chorus/flanger effect

Bm

mf
 hold throughout

TAB

A $\text{F}\sharp\text{sus}$

TAB

A

TAB

F#7sus

TAB

F

TAB

A(9)

TAB

Interlude:
Rhy. Fig. 2

*G/A

end Rhy. Fig. 2

TAB

*Synth. determines harmony progression.

w/Rhy. Fig. 2 (Gtr. 2, 15 times simile)

TAB

**Synth. arranged for gtr.

G/A G/B G/A G/D

TAB

B (7) 5 7 9 7 12 10

G/A G/B G/A G/D G/A

TAB

B 7 5 9 7 12 10 0 0 0 0 2 3

*Bass gtr. arranged for gtr.

G/B G/A G/D simile

TAB

B 2 2 2 2 2 3 0 0 0 0 2 3 0 0 0 0 2 3

G/A Gtr. 3 (w/dist.) G/B G/A

f grad. release

partial P.H.

TAB

B 14 (14) 14 5 7 6 7 6 0 0 2 4 4 2 4 2 0

G/D G/A G/B

P.H. partial P.M. partial P.H.

TAB: 9 15 14 15 14 14 12 14 12 14 12 14 14 14 11 12 12 11 12 11 9

G/A G/D

TAB: 11 6 7 9 7 6 7 6 4 4 6 7 6 9 6 7 6 4 6 4 2 4 2 0 2 4 2 0 2 0 2 0 2

G D A

TAB: 7 7 7 7 7 7 7 7 2 2 2 2 2 2 0 2 2 2 2 2 0

*Two gtrs. arranged for one gtr.

N.C. G D

partial P.M.

TAB: 2

A N.C. G

partial P.H.

TAB: 2

G D A5 N.C.

P.M. -----

TAB

7 7 7 7 2 2 2 2 8 7 5 7 6

0 0 0 0 0 0 0 0 0 0 0 0

G D A

TAB

7 7 7 7 7 7 7 2 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0

A5 N.C. Bm /A D5 A5 B5 F#

hold throughout

TAB

2 2 4 0 2 0 (3) 4 4 4 4 4 2 3 3 2 2 4 4 4 3 3 3 2 2 2

0 2 4 0 0 2 4 4 4 4 0 0 2 2 0 2 2 2 4 4 4 4 4 4 4 0 0

Bm /A D5 A5 B5 F# D.S. $\frac{3}{4}$ al Coda A5

4. So the

TAB

(3) 4 4 4 4 0 3 3 3 2 0 4 4 4 3 3 3 3 5

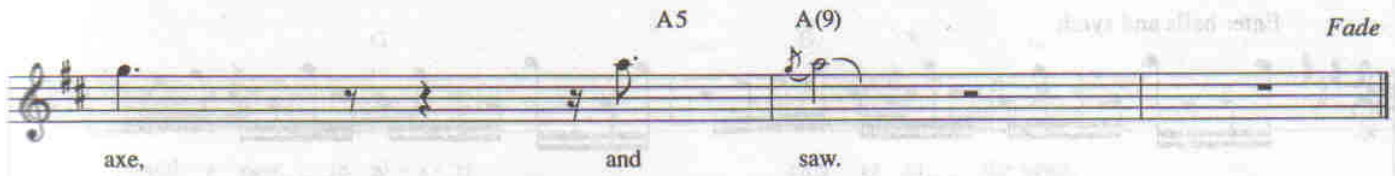
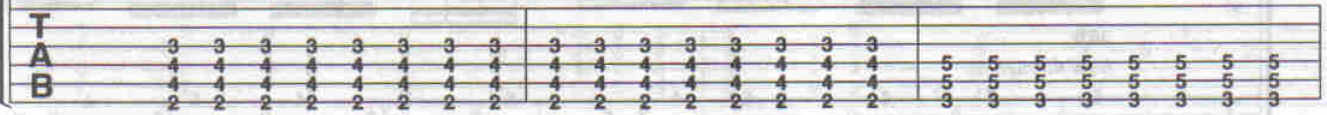
2 2 2 0 0 0 0 0 0 0 2 2 2 2 2 2 2 2 0

CLOSER TO THE HEART

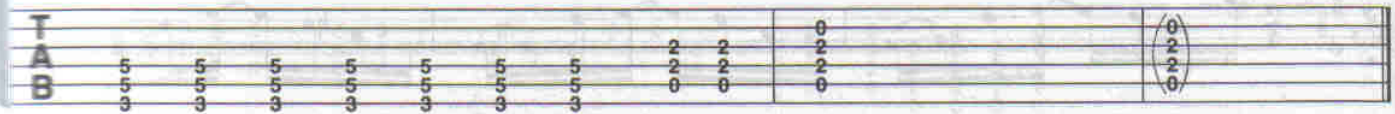
Coda

F#

G5



Fade



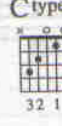
Verse 4:

(So the) Maples formed a union,
 And demanded equal rights.
 "The Oaks are just too greedy,
 We will make them give us light."
 Now, there's no more Oak oppression,
 For they passed a noble law...

CLOSER TO THE HEART

Words by
NEIL PEART and PETER TALBOT

Music by
GEDDY LEE and ALEX LIFESON



Moderately slow rock ♩ = 76

Intros

Gtr. 1 (*Acoustic 12 string*)

A(9)

moderato

mp
hold throughout

T
A
B

Enter bells and synth.

G(6) D(9) Fmaj7

T
A
B

A(9) Asus A A(9) Asus A

1. And the

Verse:

Gtr. 1 *simile* gtr. 2

A G6 G D G A

men who hold high places must be the ones who start to

Gtr. 2 (Acoustic 6 string)

Rhy. Fig. 1

TAB

5 5 5 5 0 3 3 3 3 2 2 3 5 5 5 5

5 5 5 5 3 3 3 3 3 3 3 3 5 5 5 5

6 6 6 6 4 4 4 4 2 2 4 6 6 5 5 5

7 7 7 7 5 5 5 5 0 0 5 7 7 7 7 7

G D A G

mould a new reality closer to the heart,

end Rhy. Fig. 1

hold

TAB

5 5 5 5 3 3 3 3 2 2 3 3 3 3 3

5 5 5 5 3 3 3 3 2 2 3 3 2 2 3

6 6 6 6 4 4 4 4 0 0 2 2 2 2 0

7 7 7 7 5 5 5 5 0 0 0 0 0 0 3

w/Rhy. Fig. 1 (Gtrs. 1 & 2) *simile*

D A G A G6 G

closer to the heart. 2. The blacksmith and the artist re-

Gtrs. 1 & 2

hold

TAB

2 2 2 2 3 3 3 3

3 3 3 3 3 3 3 3

0 0 2 2 2 2 0 0

0 0 0 0 0 0 0 0

D A G5 D A G5

clos - er to the heart, yes, clos - er to the heart, yeah!

TAB

[illegible]

Fill 1

D G C Asus A

let ring

T 10 10 10 11 8 7 8 7 8 8 8 9 5 5 5 7 6 6 7 7 7

A 12 11 9 10 9 9 7 6 6 7 7 7

B

③ 2fr. A Asus 3 A 3 3 3

T 8 8 9 7 8 10 7 9 9 10 9 10 12
A
B

D5 G(9) C

gva
Gtr. 4

divisi

T 10 12 14 12 14 15 12 14 15 14 15 17 17 17 17 17 (17) 12 14 15
A
B

A D G(9)

grad. release 3

T 15 15 15 15 (15) 15 15 17 (17) 17 17
A
B

③
2fr.
A

C Asus A

divisi hold bends 3

TAB

15 14 15 14 15 14 15 14 15 15 15 15 (15) (15)

D G

TAB

10 10 10 10 7 8 7 9 7 9 7

C type2 Asus A

TAB

4 0 2 2 4 4 4 3 3 3 3 2 4 5 4 5 6

Interlude:
Original tempo ♩ = 76

Gtrs. 1 & 3 A(9)

mf hold throughout cresc.

TAB

5 0 7 0 4 0 5 0 4 7 5 6 5 0 7 0 4 0

Play 2 times

Verse:

ti - ny, clos - er to the heart,

TAB

This system contains the first line of music. It features a vocal melody line with lyrics 'ti - ny, clos - er to the heart,'. Below the melody is a guitar accompaniment line with chords D, A, and G5 indicated. At the bottom is a guitar tab line with fret numbers and pickup indicators (X).

clos - er to the heart, well, clos - er to the heart!

TAB

Rhy. Fig. 2

This system contains the second line of music. It continues the vocal melody with lyrics 'clos - er to the heart, well, clos - er to the heart!'. The guitar accompaniment includes the instruction 'Rhy. Fig. 2'. The guitar tab line at the bottom shows fret numbers and pickup indicators.

Outro:
w/Rhy. Fig. 2 (Gtr. 3, 7-1/2 times) simile

Oh, yeah! clos - er to the heart,

TAB

Gtr. 4

hold bend trem. pick

hold bend

This system contains the third line of music, which is the 'Outro' section. It starts with the lyrics 'Oh, yeah! clos - er to the heart,'. The guitar part is marked 'Gtr. 4' and includes instructions 'hold bend trem. pick' and 'hold bend'. The guitar tab line at the bottom shows fret numbers and pickup indicators.

D A G5 D A G5

clos - er to the heart, I said, clos - er to the heart!

hold bend hold bend hold bend

TAB

D A G5

Well, clos - er to the heart,

hold bend

TAB

Begin fade D A G5

yeah! clos - er to your

hold bend hold bend

TAB

heart, _____ clos - er to _____ your _____ heart! _____

gva

hold bend hold bend

TAB

15 17 15 17 15 17 17 20 17 20 17 20

Whoa!

hold bend hold bend hold bend

TAB

(17 20) 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20

Fade

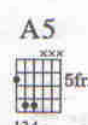
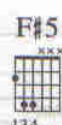
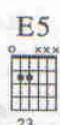
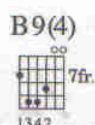
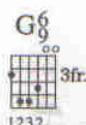
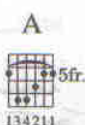
hold bend hold bend

TAB

(17 20) 17 20 17 20 17 20 17 20 17 20 17 20 17 20 17 20

XANADU

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART



Rubato

Intro:

*Gtr. 1 (Electric w/distortion)

N.C.

:12

Gtr. 1: sustains for 2:05

fade in w/volume
ppp

T
A
B

0

(0)

(0)

Gtr. 2 (Electric)

p ******

T
A
B

5

4

2

5

4

2

0

*Gtr. 1: Synth arr. for gtr.

**Volume swells using volume control.

Gtr. 2

:26

Volume swells continue simile throughout

T
A
B

2

0

4

0

2

2

0

4

0

2

harm.

gva

Faster

T
A
B

12

12

7

12

12

9

7

7

7

4

5

5

7

7

4

12

gva---, loco

Slower :47

let ring---

T
A
B

T
A
B

1:02 Slower gva---

T
A
B

1:08

accel. rit.

T
A
B

T
A
B

1:25

7 9 9 9 11 12 12 12 11 9 9 9 11 12 12

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a guitar melody in the upper staff and a corresponding guitar tablature in the lower staff. The melody consists of eighth and quarter notes, ending with a half note. The tablature shows fret numbers 12, 11, 9, 11, 9, 11, 7, 9, 9, 7, 5, 7, 4, 7, 5, 7, 4. A "rit." (ritardando) marking is placed above the 9th measure of the melody.

[illegible]

Medium tempo ♩ = 122

Play 3 times
end Riff A

Riff A

Fade in w/volume control

ppp *mf*

TAB

11 9 10 9 12 10 12 11 9 10 12 10 12 11 9 10 12 10 12 11 9 10

Gtr. 2 w/Riff A, 12 times
Gtr. 3 (Electric w/distortion)

Play 3 times

Play 3 times

E5 G5 D5 A5

TAB

0 0 9 9 7 9 5 5 3 7 7 5 5 5 2 2 0

First system of music notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature with six lines. The notation includes various chords and single notes, with some notes marked with a circled '2' or a circled '0'. The tablature includes fret numbers (0, 2, 4, 7) and a double bar line.

Second system of music notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature with six lines. The notation includes various chords and single notes, with some notes marked with a circled '2' or a circled '0'. The tablature includes fret numbers (0, 2, 4, 7) and a double bar line.

Third system of music notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature with six lines. The notation includes various chords and single notes, with some notes marked with a circled '2' or a circled '0'. The tablature includes fret numbers (0, 2, 4, 7) and a double bar line.

Faster $\text{♩} = 137$
Rhy. Fig. 1

Fourth system of music notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature with six lines. The notation includes various chords and single notes, with some notes marked with a circled '2' or a circled '0'. The tablature includes fret numbers (0, 2, 4, 7) and a double bar line.

Fifth system of music notation. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). The bottom staff is a guitar tablature with six lines. The notation includes various chords and single notes, with some notes marked with a circled '2' or a circled '0'. The tablature includes fret numbers (0, 2, 4, 7) and a double bar line.

The image displays a musical score for guitar, consisting of two systems. The first system features a complex rhythmic pattern in the treble clef, with a key signature of three sharps (F#, C#, G#) and a time signature of 4/4. The pattern is characterized by a series of eighth and sixteenth notes, often beamed together. Below the staff, a tablature (TAB) is provided, showing fret numbers (0, 11, 12, 10) and a sequence of numbers (0, 11, 12, 10) indicating the fretting hand's position. The second system shows a dynamic change to forte (f) and a new rhythmic pattern, with a key signature of three sharps and a time signature of 4/4. The tablature for this system shows fret numbers (5, 12) and a sequence of numbers (5, 12) indicating the fretting hand's position.

w/Rhy. Fig. 1 (*Gtr. 3, 2 times*)

A (9) G6 end Rhy. Fig.1 E5

TAB

0 0 0 0 0 0 0 0 0 0

6 6 6 6 6 6 4 4 4 4

7 7 7 7 7 7 5 5 5 5

5 5 5 5 5 5 3 3 3 3

Gtr. 1

TAB

9 7 5 12 12 10 9 10 9

Gtr. 1 D_9^6 $B(4)$ $A(9)$ $G6$

TAB

10 12	12	10 9 10 9	10 12	10 9	9	9	9	9	9	7	7	7	7
-------	----	-----------	-------	------	---	---	---	---	---	---	---	---	---

E5 D₉⁶ Gtr. 1 tacet B(4) A(9) G6

f *ppp*

TAB

Gtr. 3 E5 D₉⁶

TAB

Gtr. 3 continued in slashes

B(4) A(9) G6 F#7(4)

TAB

*Gtr. 4

hold hold hold

TAB

*Electric 12 string w/chorus, doubled w/6 string electric gtr.

Moderately slow, in 2 ♩ = 130

Gtr. 3 E Gtr. 4

Gtr. 3 tacet G6 F#7(4) A(9)

mp

TAB

Gtr. 4 E G6

hold rit.

TAB

Rhy. Fig. 2 *a tempo*

Gtr. 4 E F#7(4) B(4) F#7(4)

Play 5 times end Rhy. Fig. 2

hold

TAB

Verse 1:
w/Rhy. Fig. 2 (Gtr. 4, 3 times) sim.

E F#7(4) E F#7(4) E F#7(4)

"To seek the sa - cred ri-ver Alph. To walk the caves of ice.

B(4) A(9)

To break my fast on hon - ey - dew. And

TAB

B(4) A(9) D Am G F

drink the milk of Par - a - dise."

TAB

Fast rock beat ♩ = 190

Verses 2 & 3:

Gtr. 3 E Rhy. Fig. 3 E G

1. I have heard the
2. See additional lyrics

A G E B(4) A(9) G⁶₉ A(9)

whis - pered tales of im - mor - tal - i - ty, the

E B(4) A(9) G⁶₉ E G

deep - est mys - ter - y. From an an - cient book

A G E w/Fill 1 (Gtr. 2) 2nd time only E G
end Rhy. Fig. 3 w/Rhy. Fig. 3 (Gtr. 3)

I took a clue. I scaled the fro - zen

A G E B(4) A(9) G⁶₉ A(9)

moun - tain tops of east - ern lands un - known.

E B(4) A(9) G⁶₉ E G A G

Time and man a - lone search - ing for the lost Xan - a -

Fill 1
*Gtr. 1

13

T
A
B

Electric gtr. w/distortion and delay, 316 milliseconds.

E G

du, Xan a

Interlude:

Slower ♩ = 123

D5 B♭6 C(9) G5

D5 B♭6 C(9) G5

Gtr. 3

Gtr. 3 tacet

du, hold

Gtr. 4 Rhy. Fig. 4 end Rhy. Fig. 4

0 2 2 0 3 0 0 3 0 0 0 0 2 3 2 0 3 0 0 3 0 0 3 2 0

w/Rhy. Fig. 4 (Gtr. 4, 14 times) Verse 1 only
w/Rhy. Fig. 4 (Gtr. 4, till Coda) Verse 2 only

D5 B♭6 C(9) G5 D5 B♭6

*Gtr. 1 gva

mf

19 20 19 20 17 20 19 17 (17) 19 18 16 18 19 14 15

*Synth. and glockenspiel arr. for gtr.

C(9) G5 D5 B♭6 C(9) G5 D5 B♭6

loco

Gtr. 1 tacet

17 16 14 17 12 0 12 0 12 0 12 0

C(9) G5 D5 B♭6 C(9) G5

1. To stand with in the Pleas - ure Dome de -
2. See additional lyrics

D5 B♭6 C(9) G5 D5 B♭6 C(9) G5

creed by Ku - bla Khan. To taste a - new the fruits of life, the

D5 B♭6 C(9) G5 D5 B♭6

last im - mor - tal man. To find the sa - cred

C(9) G5 D5 B♭6 C(9) G5

ri - ver Aleh. To walk the caves of ice. Oh,

w/Rhy. Fig. 4 (Gtr. 3, 4 times)

D5 B♭6 C(9) G5 D5 B♭6 C(9) G5

I will dine on hon - ey - dew and drink the milk of Par - a -

D5 B♭6 C(9) G5 D5 B♭6 C(9) G5

dise. Of Par - a - dise.

To Coda

Gtr. 4 tacet

Faster ♩ = 136

Gtr. 3

D E5

TAB

3 2 0 2 2 0 (2 3 2 0) 2 3 0 (2 3 2 0) 0 (0) 0 2 0 0

E5 E5

1.2.3.

TAB

0 0 4 4 2 2 0 (0) 0 0 0 0 4 2 0 2 4 2 0 4 0 4 2 0 2 4 2 0 0

D.S. $\frac{3}{4}$ al Coda

T
A
B 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0 4 2 0

A tempo $\text{♩} = 129$

w/Rhy. Fig. 2 (Gtr. 4, 8 times)

Coda C(9)

molto rit. f mp

Gtr. 3 E F#7(4) E F#7(4)

T
A
B 0 3 0 3 3 2 0

Gtr. 3 E F#7(4) E F#7(4)

T
A
B 2 2 0 2 2 0 4 2 (4) 2 2 2 0 2 2 0 4 2 (4) 2

Gtr. 1 Gtr. 1 tace

T
A
B 12 (12) 0 (0)

†Gtr. 3 E F#7(4) E F#7(4) Gtr. 3 cont. in slashes

T
A
B 0 0 2 (2) (2) 0 0 2 (2) (2)

*Bend note by pressing down on the 6th string behind nut or pull up on bar.

†Two gtrs. arr. for one.

Gtr. 3
 Gtr. 5 (Electric gtr. w/distortion)
 ⑥ open E
 F#7(4)
 ⑥ open E
 ⑥ 2fr. F#

gva

hold
 15 17 (17) 17 14 15

TAB

Gtr. 3
 Gtr. 5
 ⑥ 5fr. A
 ⑥ 5fr. A

(15) 15 15 15
 9 11 9 11 11 (11) 11 (11) 9 11 11 9

TAB

Gtr. 4
 Rhy. Fig. 5
 hold

0 0 0 0 0 0 0
 8 8 8 8 8 8 8
 9 9 9 9 9 9 9
 7 7 7 7 7 7 7

TAB

⑥ 7fr. B
 harm.
 ⑥ 5fr. A
 3 3 3

11 11 11 (11) 9 11 9 (9) 4 2 4 2 5 4 5 4 2 5 5

TAB

end Rhy. Fig. 5
 hold

0 0 0 0 0 0 0
 8 8 8 8 8 8 8
 9 9 9 9 9 9 9
 7 7 7 7 7 7 7

TAB

w/Rhy. Fig. 2 (Gtr. 4, 4 times) sim.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a bass part. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). The bass part is written in bass clef. The score is divided into four measures. The first measure is labeled "E5" and the second "F#5". The guitar part features a melodic line with a half note (1/2) and a quarter note (1/4). The bass part features a rhythmic line with a half note (1/2) and a quarter note (1/4). The guitar part includes a solo section with a 7th fret (7) and a 5th fret (5). The bass part includes a solo section with a 7th fret (7) and a 5th fret (5).

The image shows a musical score for the song "The Wind" by The Beatles. The score is written for a 12-string guitar, as indicated by the "12" in the top right corner. The key signature is E major, and the time signature is 4/4. The guitar part is written on a single staff with a treble clef. The bass part is written on a single staff with a bass clef. The guitar part includes a solo section with a "gva" (grace note) and a triplet. The bass part includes a "1-1/2" (half note) and a "5" (fifth) fret. The score is for a 12-string guitar.

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a bass part. The guitar part is written in E5 and F#5, with a 7:2 ratio. The bass part is written in 15:15, 15:14, 12:15, 14:12, 14:13, and 14:13 ratios. The score is for a 12-string guitar and a 6-string bass.

[illegible]

w/Rhy. Fig. 5 (Gtr. 4) *sim.*

B5 A5

TAB: 17 17 17 17 17 17 17 17 17 17 17

B5 A5

TAB: 17 17 17 17 17 17 17 17 17 17 17

TAB: 14 15 14 17 16

Gtr. 3 D A(2) G5 F5 E5

Gtr. 4

TAB: 2 3 2 0 0 3 3 1 1

TAB: 2 2 0

Gtr. 2

TAB: 12 10 12 11 9 10 12 10 12 11 9 10

1. E5

2. E5

Gtr. 3 E5

Gtr. 6 (Electric) Rhy. Fig. 6 end Rhy. Fig. 6

Slower ♩ = 120

Gtr. 3 tacet

hold ppp A.H.

Gtr. 4 hold ppp

w/Rhy. Fig. 6 (Gtrs. 4 & 6, 8 times)

E

The image shows a musical score for guitar. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes, with a triplet of eighth notes marked with a '3' and a slur. Below the staff, the text 'ritard. poco a poco' is written. The bottom staff is a guitar tablature with six lines, showing fret numbers (11, 13, 11, 9, 11, 12, 11, 9, 10, 11, 9, 12, 11, 6, 9, 12, 11, 11, 9, 12, 11, 12, 11, 9, 7) and slurs indicating phrasing.

Gr. 4 tacet
Gr. 6 tacet

TAB

11 11 9 7 6 7 9 7 6 9 7 6 9 7 6 9 7 6 9

The image shows a musical score for the song "Faster" by The Police. It includes three staves: Gtr. 3, Gtr. 5, and a TAB (Tape Automated Bank) section. The tempo is marked as "Faster" with a metronome icon and "= 135". The key signature is one sharp (F#), and the time signature is 4/4. The Gtr. 3 part features a melodic line with a bend on the E5 note. The Gtr. 5 part features a rhythmic pattern with triplets. The TAB section provides fret numbers for the guitar parts.

Verse 2:

Verse 2:
A thousand years have come and gone but time has passed me by.
Stars dropped in the sky frozen in an everlasting view,
Waiting for the world to end, weary of the night,
Praying for the light, prison of the lost Xanadu.

Bridge 2:

Held within the Pleasure Dome,
Decreed by Kubla Khan.
To taste my bitter triumph
As a mad immortal man.
Nevermore shall I return,
Escape these caves of ice.
For I have dined on honey dew
And drunk the milk of Paradise.
The wizard never dies.

LA VILLA STRANGIATO

Words and Music by
GEDDY LEE, ALEX LIFESON and NEIL PEART

Rubato, slowly
Intro:
Gtr. 1 (Nylon acoustic)

C5 1133 **C** 1333 **F#5** 134 **F#** 134211

E5 **(B7)** **E5**

(B7) **E5** **N.C.**

A tempo ♩ = 152

Gtr. 1 **Gtr. 2 (Electric)**

C(9) **Rhy. Fig. 1** **end Rhy. Fig. 1** **10** **48**

mf *let ring*

Enter synth. ad lib.

Gtr. 2 (w/dist. dbld.)

C

f

T 2 2 2
A 2 2 2
B 2 2 2

A

T 2 2 2
A 2 2 2
B 2 2 2

A

T 2 2 2
A 2 2 2
B 2 2 2

D E D A

T 7 9 7 2 2 2
A 7 9 7 2 2 2
B 5 7 5 0 0 0

D E D A

T 2 2 0 2 2 0
A 2 2 0 2 2 0
B 0 0 0 7 7 5

LA VIE STRANGIATO

N.C. (C)

(Gadda 2013/09) 5 min

3

TAB 2 2 2 2 0 2 0 2 0 3/5 3 5/7 5 9 7 10 9 7 10 9 7

(F#) (C)

TAB 9 11 11 11 9 9 9 11 11 3/5 3 5/7 5 9 7

To Coda

(F#)

TAB 10 9 7 10 9 7 9 9 (9) 2 (2) 9 9 9

A

TAB 2 2 2 2 0 2 0 2 0 2 0 2 0 2 0 2 0

1. 3. 2.

TAB 2 2 2 2 0 2 0 2 0 2 0 2 0 2 0 2 0

F

A

TAB

F

A

TAB

Guitar Solo:
N.C.(F)

pp *mf*
vol. swell

(Am)

vol. swell

TAB

(F)

vol. swells

(Am)

TAB

(F)

TAB

(Am)

[illegible]

The musical score for 'T.A.B.' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a series of eighth notes, mostly beamed in groups of six, with some groups of five. The bottom staff is a bass clef with a key signature of one flat (B-flat). It contains a series of eighth notes, mostly beamed in groups of six, with some groups of five. The notes in the bottom staff are labeled with numbers 12, 13, 15, 17, and 19, which correspond to the fret numbers on the guitar strings. The title 'T.A.B.' is written vertically on the left side of the bottom staff.

(F)

T
A
B

(Am)

T
A
B

T
A
B

N.C. (F)

mf P.M. throughout

T
A
B

(Am)

T
A
B

(F)

First system of musical notation. The treble staff contains a continuous eighth-note melody. The bass staff shows fingerings for strings T, A, and B. The sequence of fingerings for the B string is: 0 7 5 0 7 5 5 0 7 5 0 7 5 5 | 0 7 5 0 7 5 5 0 7 5 0 7 5 5.

(Am)

Second system of musical notation. The treble staff contains a continuous eighth-note melody. The bass staff shows fingerings for strings T, A, and B. The sequence of fingerings for the B string is: 5 0 7 5 0 7 5 5 0 7 5 0 7 5 | 5 0 7 5 0 7 5 5 0 7 5 0 7 5.

(F)

Third system of musical notation. The treble staff contains a continuous eighth-note melody. The bass staff shows fingerings for strings T, A, and B. The sequence of fingerings for the B string is: 0 7 5 0 7 5 5 0 7 5 0 7 5 5 | 0 7 5 0 7 5 5 0 7 5 0 7 5 5.

(Am)

Fourth system of musical notation. The treble staff contains a continuous eighth-note melody. The bass staff shows fingerings for strings T, A, and B. The sequence of fingerings for the B string is: 5 0 7 5 0 7 5 5 0 7 5 0 7 5 | 5 0 7 5 0 7 5 5 0 7 5 0 7 5. The system concludes with a forte (*f*) dynamic marking and the instruction "end P.M."

Double time ♩ = 152

N.C. (Am)

Fifth system of musical notation. The treble staff contains a melody in double time, with some notes marked with a half note symbol. The bass staff shows fingerings for strings T, A, and B. The sequence of fingerings for the B string is: 5 7 6 (0) 5 3 5 3 | 5 7 6 5 3 5 3 | 5 7 6 5 3 5 3.

System 1: Treble clef staff with a key signature of one flat and a 4/4 time signature. The guitar part is written in standard notation with a capo on the first fret. The bass part is written in tablature.

TAB: 5 7 6 5 3 5 3 | 5 7 6 (0) 5 3 5 3 2 | 5 7 6 (0) 5 3 5 3 2

System 2: Treble clef staff with a key signature of one flat and a 4/4 time signature. The guitar part is written in standard notation with a capo on the first fret. The bass part is written in tablature.

TAB: 5 7 6 0 5 3 5 2 | 6 7 6 5 3 5 3 5 (5) | 7 9 8 7 5 5 7

System 3: Treble clef staff with a key signature of one flat and a 4/4 time signature. The guitar part is written in standard notation with a capo on the first fret. The bass part is written in tablature.

TAB: 7 9 8 7 5 7 5 4 | 7 9 8 7 5 7 5 7 | 8 (8) 6 7 5 7 5 7 (7)

Bass/drums
Gtr. tacet

System 4: Treble clef staff with a key signature of one flat and a 4/4 time signature. The guitar part is written in standard notation with a capo on the first fret. The bass part is written in tablature.

TAB: 14 13 12 11 10 9 | 14 13 12 11 10 9 | 14 13 12 11 10 9 | 12 11 10 9 8 7

System 5: Treble clef staff with a key signature of one flat and a 4/4 time signature. The guitar part is written in standard notation with a capo on the first fret. The bass part is written in tablature.

TAB: 8 7 6 5 4 3 2 | 8 7 6 5 4 3 2 | 8 7 6 5 4 3 2 | 8 7 6 5 4 3 2

C A A^b G G^b F E

TAB 14 13 12 11 10 9 8

D A G N.C.

7 7 7 5

4 6 4 3 5 7 5

Guitar Solo:

Rhy. Fig. 2

Rhy. Fig. 2

Gtr. 2

C5

C

C5

C

F#5

F#

mf

w/bar -

1/2

w/slap echo and dist.

7 (7) (7) (7)

8 8 8 8 8 (8)

4 4 7 7 7 6

w/Rhy. Fig. 2 (5 times) simile

F#5 F# end Rhy. Fig. 2 C5 C C5 C

T
A
B

F#5 F# F#5 F# C5 harm. C

T
A
B

*String noise

C5 C harm. (8va) F#5 F# F#5 F#

T
A
B

C5 C C5 C F#5 F#

T
A
B

F#5 F# C5 C C5 C

T
A
B

F#5 F# F#5 F# C5 C

TAB (9) 0 11 11 11 9 11 9 11 5 5 3 7 6 7 5 7 9 9 7

C5 C F#5 F# F#5 F#

TAB 10 9 10 7 10 9 7 9 7 9 7 9 9 2 2 4 4 2 (2)

N.C. (A5) (G) (A)

TAB 7 7 5 5 5 3 6 7 7

♩. = 92

N.C. (A) (G) (A) D E B (A) (G) (A)

TAB 7 7 5 5 5 6 7 7 2 2 0 0 4 4 4 4 7 7 5 5 5 6 7 7

D E G A

TAB 2 2 0

N.C.

First system of musical notation. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, some with wavy lines above them. The bottom staff is a guitar fretboard diagram with three lines labeled T (Treble), A (Acoustic), and B (Bass). The fret numbers are: 0 7 6 0 5 3 0 2 | 0 7 6 0 5 3 0 2 | 0 7 6 0 5 3 0 2.

 $\text{♩} = 152$

Second system of musical notation. The top staff continues the melodic line with a triplet of eighth notes marked with a '3'. The bottom staff shows fret numbers: 6 7 6 5 3 | 5 3 5 (5) | 0 7 6 | 5 3 5 3 2.

Third system of musical notation. The top staff continues the melodic line with a triplet of eighth notes marked with a '3'. The bottom staff shows fret numbers: 0 7 6 | 5 3 5 3 2 | 0 7 6 | 5 3 5 3 2 | 6 7 6 5 3 | 5 3 5 (5).

Fourth system of musical notation. The top staff continues the melodic line with wavy lines above some notes. The bottom staff shows fret numbers: 7 9 8 | 7 5 7 5 7 | 7 9 8 | 7 5 7 5 4 | 7 9 8 | 7 5 7 5 7.

Fifth system of musical notation. The top staff continues the melodic line with a triplet of eighth notes marked with a '3'. The bottom staff shows fret numbers: 8 (8) 7 5 7 | 5 7 (7) | 5 3 5 3 5 0. There are also wavy lines above some notes in the top staff.

D.S. al Coda

First system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The bottom staff is a guitar tablature with six lines, showing fret numbers and fingerings.

Second system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The bottom staff is a guitar tablature with six lines, showing fret numbers and fingerings.

(A5)

Third system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs. The bottom staff is a guitar tablature with six lines, showing fret numbers and fingerings.

Fourth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs. The bottom staff is a guitar tablature with six lines, showing fret numbers and fingerings.

Fifth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with slurs. The bottom staff is a guitar tablature with six lines, showing fret numbers and fingerings.

FREE WILL

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately bright

A Intro: $\text{♩} = 154$

*Guitar 1

No Chord

f With distortion

*Doubled by another guitar.

mf (3+4)

f F G C G F

G F C D5 F G C G F G F C D5

B Verse 1:
N.C.

mf There are those, who think that life has noth - ing left to chance; a host of ho - ly hor - rors

to di-rect our aim-less dance.

A

Half time ♩ = 77

C Pre-chorus:

Bm11

Bbmaj7+11

Csus4

C

plan-et of play-things, we dance on the strings of

Guitar 1

With chorus & distortion
Let ring throughout

Rhythm figure 1

Guitar 2

With distortion

Double time ♩ = 154

Bm11 Bbmaj7+11 D Dsus4 D

pow - ers — we can - not — per - cieve.

Guitar 1

Guitar 2 — End Rhythm figure 1

Half time ♩ = 77 With Rhythm figure 1 with ad lib variations.

Bm11 Bbmaj7+11 Csus4 C

"The stars — aren't a - ligned, — or — the gods are ma - lign." — Blame is

Guitar 1

Double time ♩ = 154

Bm11 Bbmaj7+11 D Dsus4 D

bet - ter — to give than — re - cieve.

Guitar 1

D Chorus:

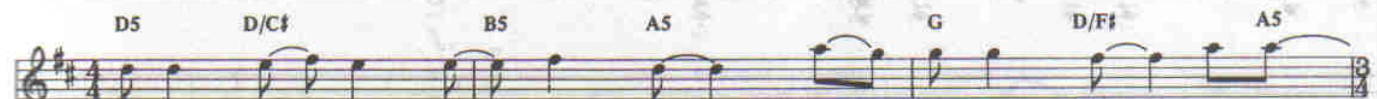


You can choose_ a read - y guide_ in same ce - les - tial voice_

Guitar 1



Guitar 2



If you choose_ not to_ de - cide_ you_ still have made_ a choice_

*Guitar 1



*2 guitars arranged as 1 guitar.



mf You can choose_ from phan - tom fears_ and



E5 D/F# A5 D5 D/C#

kind - ness that can kill. I will choose a path.

B5 A5 G5 D/A D

that's clear, I will choose free will.

E N.C.

mf

F G C G F G F C D5

f

F G C G F G F C D5

The first system of the musical score. The vocal line is in 6/4 time, with notes and rests corresponding to the chords F, G, C, G, F, G, F, C, and D5. The guitar accompaniment is shown on two staves (T and B) with numerical tablature. The key signature has one flat (Bb), and the time signature is 6/4.

[F] Verse 2:
N.C.

There are those who think that they've been dealt a los - ing hand. The

The second system of the musical score, labeled 'Verse 2: N.C.'. It begins with a vocal line and a guitar accompaniment. The vocal line has the lyrics 'There are those who think that they've been dealt a los - ing hand. The'. The guitar accompaniment is on two staves (T and B) with numerical tablature. The key signature has one flat (Bb), and the time signature is 6/4.

cards were stacked a - gainst them they were born in lo - tus

The third system of the musical score, continuing the verse. The vocal line has the lyrics 'cards were stacked a - gainst them they were born in lo - tus'. The guitar accompaniment is on two staves (T and B) with numerical tablature. The key signature has one flat (Bb), and the time signature is 6/4.

land.

The fourth system of the musical score, ending the verse. The vocal line has the lyrics 'land.'. The guitar accompaniment is on two staves (T and B) with numerical tablature. The key signature has one flat (Bb), and the time signature is 6/4.

Half time $\text{♩} = 77$
G Pre-chorus: With Rhythm figure 1 with ad lib variations.

Bm11 Bbmaj7+11 Csus4 C

All pre-or - dained, a pris-on - er in chains.

Bm11 Bbmaj7+11 D Double time $\text{♩} = 154$ Dsus4 D

vic - tim of ven - om - ous fate.

Half time $\text{♩} = 77$
 Bm11 Bbmaj7+11 Csus4 C

Kicked in the face, you can pray for a place, in

Double time ♩ = 154

Bm11 Bbmaj7+11 D Dsus4 D

heav - en's un - earth - ly es - tate.

[H] Chorus:

D D/C# A5 B5 E D/F# A5

You can choose a read - y guide in same ce - les - tial voice.

Guitar 2

D5 D/C# B5 A5 G D/F# A5

If you choose not to de - cide you still have made a choice.

*Guitar 1 *f*

*2 guitars arranged as 1 guitar.

Chords: D5, D/C#, A5, B5

mf You can choose from phan - tom fears and

Chords: E5, D/F#, A5, D5, D/C#

kind - ness that can kill. I will choose a path.

Chords: B5, A5, G5, D/A

that's clear, I will choose free will.

I Interlude:
To Coda N.C.

f

ritard

J Bridge:
 ♩ = 104
 N.C.(G)

(Bass and Drums) 4

A tempo

K Guitar solo:
 With distortion flanger
 N.C.(Dm)*

With bar A.H. 4

(F) *8va* A.H.

*Chords in parenthesis implied by the bass.

(Bb) *loco* (Eb) (Dm) *8va*

(with echo) 4

(F) *loco* (Bb) (Eb)

With bar

(Dm) *8va* *loco*

(F) (Bb) (Eb)

0 2 3 5 7 9 10 12 13 15 17 19

(Dm) Guitar 1

10 13 16 19 20 22

Guitar 2

8 10 12 14 16 18 20 22

(F) 8va---(Bb) (Eb)

20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100

Guitar 2

8 10 12 14 16 18 20 22 24 26 28 30 32 34 36 38 40 42 44 46 48 50 52 54 56 58 60 62 64 66 68 70 72 74 76 78 80 82 84 86 88 90 92 94 96 98 100

(Dm) loco 3 8va loco A.H.

4 0 0 0 13 13 13 10 13 13 14 10 11 10 (10)

(F) (Bb) (Eb) P.M.

10 12 10 13 10 10 13 10 10 9 10 9 10 11 12 10 12 11

Half time ♩ = 77

L ♩ = 154
*Guitar 1
N.C.

Bm11 **Bbmaj7+11**

f *mf* *Let ring throughout*

10 9 7 10 9 7 10 3 2 0 3 2 0 2 1 0 2 5

*2 guitars arranged as 1 guitar.

First system of music notation. Chords: F, C, Bm11. Includes guitar tablature below.

Second system of music notation. Chords: Bbmaj7+11, D, Dsus4, D, Dsus4, D, D5. Includes guitar tablature below.

[M] Pre-chorus: With Rhythm figure 1 with ad lib variations.
Half time ♩ = 77

Third system of music notation. Chords: Bm11, Bbmaj7+11, Csus4, C. Includes lyrics: "Each of us a cell of a - ware - ness, Im -". Includes guitar tablature below.

Fourth system of music notation. Chords: Bm11 (8va), Bbmaj7+11, D, Dsus4, D. Includes lyrics: "per - fect and in - com - plete". Includes guitar tablature below.

THE SPIRIT OF RADIO

Half time ♩ = 77

Bm11

Bbmaj7+11

Csus4



8va

Guitar 1

Ge-net - ic blends_

with un

on a

Bm11

Bbmaj7+11

Double time ♩ = 154

98

Dsus4

^D *D.S. tr al Coda*

Sva-

for - tune hunt_ that's far_____ too_____ fleet_____

Coda

[N] Outro:
N.C.

will.

G5

Slight ritard-

*Electronic "vibrato" from Chorus effect on overdubbed guitar only.

THE SPIRIT OF RADIO

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Brightly ♩ = 132

A Intro:
No Chord
Guitar 1

f Let ring With distortion and flange

(Rhythm Section enters)

ES
Guitar 1

Guitar 2

ff
With distortion

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is written in eighth notes, with a tempo marking of 180 and a key signature change to E5 indicated above the staff. The second system shows the guitar accompaniment, with a treble clef and a key signature of three sharps. The guitar part is written in a simplified notation style, using numbers 0-5 to represent frets. The third system shows the bass line, with a treble clef and a key signature of three sharps. The bass line is written in a simplified notation style, using numbers 0-5 to represent frets. The score is divided into measures by vertical bar lines, and the key signature changes are indicated by sharp symbols on the staff.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody and a guitar accompaniment. The score is divided into four measures, each labeled with a chord: A5, E5, A5, and E5. The guitar part includes a bass line and a treble line with fret numbers.

Measure 1 (A5): The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The guitar bass line has notes G2, A2, B2, and C3. The treble line has fret numbers 0, 2, 3, and 4.

Measure 2 (E5): The vocal line starts with a quarter note C5, followed by a quarter note B4, and then a half note A4. The guitar bass line has notes D3, E3, F3, and G3. The treble line has fret numbers 2, 3, 4, and 0.

Measure 3 (A5): The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a half note B4. The guitar bass line has notes G2, A2, B2, and C3. The treble line has fret numbers 0, 2, 3, and 4.

Measure 4 (E5): The vocal line starts with a quarter note C5, followed by a quarter note B4, and then a half note A4. The guitar bass line has notes D3, E3, F3, and G3. The treble line has fret numbers 2, 3, 4, and 0.

♩ = 144 (*Gradual decelerando*)

BaddE

E/G♯

A

B

E5

A tempo

A tempo

***Doubled by another guitar with distortion and chorus (right channel).*

♩ = 135

E5

B

E/G♯

A

Be -

***Guitar 1*

Let ring throughout

***3 guitars (Gtrs. 1, 2 and 3) arranged as 1 guitar.*

B Verse 1:

E5

B5

E/G♯

A

gin the day with a friend - ly voice, - a com - pan - ion un - ob - tru -

B E5 B

sive. Plays that song— that's so e - lu - sive and the

E/G# A B E5 B

mag - ic mu - sic makes your— morn-ing mood.

E/G# A5 A E5

E5 B E/G#

Off on your way,— hit the o - pen road,— there is

mag - ic at — your fin - gers, for the spir - it ev -

er lin - gers un - de - mand - ing con - tact in your hap - py sol - i - tude.

BadE E/G#

A B E5

mp f

C Chorus:
E5
Guitar 1

Tablature for Guitar 1, Guitar 2, and Guitar 3.

Guitar 1: Treble clef, key signature of three sharps (F#, C#, G#). The staff shows two measures of whole rests.

Guitar 2: Treble clef, key signature of three sharps. The staff shows two measures of sustained chords. The first measure contains notes E5, F#5, G#5, and A5. The second measure contains notes E5, F#5, G#5, and A5. The tablature below the staff shows the fret numbers: 0, 0, 0, 0 for the first measure and 0, 0, 0, 0 for the second measure.

Guitar 3: Treble clef, key signature of three sharps. The staff shows two measures of eighth-note patterns. The first measure contains notes E5, F#5, G#5, and A5. The second measure contains notes E5, F#5, G#5, and A5. The tablature below the staff shows the fret numbers: 9, 7, 8, 9 for the first measure and 9, 7, 8, 9 for the second measure.

mf P.M. throughout

*Synthesizer arranged for guitar. Clean tone with flange to simulate Leslied Hammond B-3 key click.

Tablature for Guitar 1, Guitar 2, and Guitar 3.

Guitar 1: Treble clef, key signature of three sharps. The staff shows two measures of eighth-note patterns. The first measure contains notes E5, F#5, G#5, and A5. The second measure contains notes E5, F#5, G#5, and A5. The tablature below the staff shows the fret numbers: 2, 0, 3, 5, 0, 3, 0, 2, 0, 3, 4, 2, 0, 3, 0, 2, 0, 3, 5, 0, 3, 0, 2, 0, 3, 0, 4, 2, 0, 3, 0. The word "In" is written above the staff.

Guitar 2: Treble clef, key signature of three sharps. The staff shows two measures of sustained chords. The first measure contains notes E5, F#5, G#5, and A5. The second measure contains notes E5, F#5, G#5, and A5. The tablature below the staff shows the fret numbers: 0, 0, 0, 0 for the first measure and 0, 0, 0, 0 for the second measure. The word "Tacet" is written above the staff.

Guitar 3: Treble clef, key signature of three sharps. The staff shows two measures of eighth-note patterns. The first measure contains notes E5, F#5, G#5, and A5. The second measure contains notes E5, F#5, G#5, and A5. The tablature below the staff shows the fret numbers: 9, 7, 8, 9 for the first measure and 9, 7, 8, 9 for the second measure.

mf

N.C.

vis - i - ble air - waves, crack - le with life. — Bright an - ten - nae bris -

Guitar 1

mf

Guitar 3

mf

tle with the en - er - gy. E -

Guitar 1

mf

Guitar 3

mf

mo - tion - al feed - back on a time - less wave_ length, bear - ing a gift_ be - yond_

3 3 3

mf

9 7 8 9 10 9 7 9 7 8 9 10 9 7 9 7 8 9 10 9 7

price, al - most_ free.

3 3 3

mf

9 7 8 9 10 9 7 9 7 8 9 10 9 7 9 7 8 9 10 9 7

D Verse 2:

E

B

*Guitar 1



Begin Rhythm Figure 1

Guitar 2



*Doubled by another guitar.

**This measure, very low in the mix.

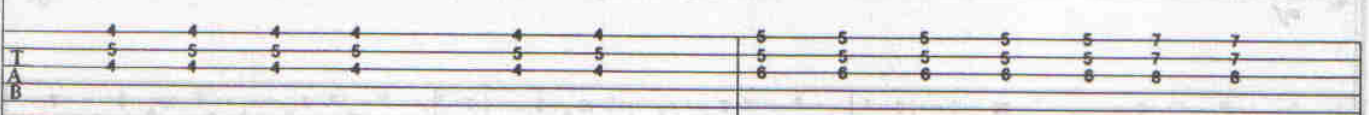
E/G#

A

B



End Rhythm Figure 1



With Rhythm Figure 1 with ad lib variations

E B E/G#

Not so cold-ly chart-ed, it's real - ly just a ques-tion of your hon - es - ty. Yeah, your

Guitar 1

A B E B

hon - es - ty. One likes to be - lieve in the free - dom of mus-

E/G# AaddB BaddE E5

ic. But glit - ter - ing priz - es and end-

BaddE E/G# AaddB BaddE

less com-pro-mis - es shat - ter the il - lu - sion of in - teg - ri - ty. Yeah.

The musical score is written for guitar in E major (three sharps). It consists of a vocal line and a guitar line. The guitar line features a repeating rhythm figure (a dotted quarter note followed by an eighth note) with various chordal variations. Chord diagrams are provided for the guitar line, showing fingerings for the left hand. The lyrics are written below the vocal line, with some words hyphenated across lines. The score is divided into measures by vertical bar lines, and the guitar line includes dynamic markings like 'f' (forte) and 'p' (piano).

[illegible]

E Chorus:
E5

Guitar 1

Guitar 2

Guitar 3

mf
P.M. throughout

vis - i - ble air - waves crack - le with life. — Bright an - ten - nae bris -

In -

3

T
A
B

Tacet

T
A
B

9 7 8 9 10 9 7 9 7 8 9 10 9 7

T
A
B

N.C.

vis - i - ble air - waves crack - le with life. — Bright an - ten - nae bris -

Guitar 1

3 3 3

T
A
B

Guitar 3

9 7 8 9 10 9 7 9 7 8 9 10 9 7 9 7 8 9 10 9 7

T
A
B

tle with the en - er - gy. E -

mf

mo - tion - al feed - back on a time - less wave - length,

bear - ing a gift — be - yond — price, al - most —

2 0 3 5 0 3 0 2 0 3 4 2 0 3

[F] Bridge:

E5 D Dsus4 D

free.

*Guitar 1

0 0 0 0 0 0 0 5 5 5 5 5 5 5 5 5 5 5

*Doubled by another guitar.

E Esus4 E D Dsus4 D Dsus4 D

(7) (7) (7) (7) 10 0 10 0 7 7 5 5 0 7 0 7

E5 D5 Dsus2
 Esus2 Dsus2
 E5 BaddE B E/G# A AaddB BaddE
 E5 BaddE E/G# AaddB BaddE
 E5 Guitar 1
 *Guitar 2

T A B
 T A B
 T A B
 T A B
 T A B
 T A B

*Doubled by another guitar.

$\text{♩} = 240^*$
N.C.
Guitar 1

3

ritard.

*This new tempo is a double-time to the preceding two measures.
**Try beginning this phrase with an upstroke.

$\text{♩} = 180$
E5
Guitar 1

A5

E5

A5

A tempo

0 2 3 4 0 2 3 4 2 0 2 0 4 0

Guitar 2

9 7 0 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

E5

A5

E5

2 3 4 2 0 2 3 4 0 2 3 4 2 0

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

A5

ritard

G Reggae feel
Half time ♩ = 74
E

A tempo

A B E A B

For the words of the prof-its were writ-ten on the stu-di-o wall...

Guitar 1

Guitar 2

P.M. throughout
With light distortion and chorus

Guitar 3

With clean tone and reverb

Hard Rock feel
Double time $\text{♩} = 74$
(Enter live audience applause)
E5

23

Reggae feel
Half time ♩ = 74
E

A

B

E

A

B

And ech - oes with the sound of sales -

P.M. throughout

Hard Rock feel
Double time ♩ = 74
E5

A5

E5

A5

E5

men.

Of sales - men.

Of sales -

With heavy distortion & reverb **ff**

H Guitar solo:
N.C.

men. A5 E5 A5

Guitar 3

With bar

$1/2$ $1/2$ 1 $1/2$ $-1/2$ $1/2$ $-1/2$ 1 1 1 1

(15) (15) (15) 15 (15) 12 (12) (12) (12) (12) 12 (12) (12) (12) (12)

Sva $E5$ *loco*

Vib. bar Hold bend Hold bend With bar With bar (Gradual bend)

14-14-14 9-15 12 15 15 12 12 15 15 (15) 15 15 12 12 15 (15) 15 4 7

*Wah - wah pedal: o = press down, + = press back.

Guitar 3

$A5$ $E5$

(7) 1

(7) 7 7 0 7 0 0 0 7 7 7 0 7 0 7 7 7 7 9 9 9 9 9 9 9 11 11 12 12 12 12 14 14 14 14 14 14

Guitar 1

Guitar 2

I *Outro:*
Guitar I
E5

Guitar 2

*Guitar 3

With clean tone

*Piano arranged for Guitar 3.

A5 E5 (Rhythm section out.)



With distortion



LIMELIGHT

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderate Rock ♩ = 132

B5 G#5 F#5 E5

1. Liv-ing on a light-ed stage ap-proach-es the un-real, for
 2. Liv-ing in the fish-eye lens caught in the cam-ra eye, I

F#5 E5 B5 G#5

those who think and feel in touch with some re-al-i-ty be-
 have no heart to lie, I can't pre-tend a strang-er is a

F#5 B5 A5 B5

yond the guild-ed cage.
 long a-wait-ed friend.

B5 G#5 F#5 E5

Cast in some un-like-ly role, ill-e-quipped to act, with
 All the world's in-deed a stage and we are mere-ly play-ers, per-

F#5 **E5** **B5** **G#5**

in - suf - fi - cient - tact, — one must put — up bar - ri - ers — to
 form - ers and por - tray - ers, each an - oth - er's aud - i - ence — out -

F#5 **B5** **A5**

keep one - self in - tact. — }
 side the guild - ed cage. — }

G#5 **E5** **F#5** **G#5**

Liv - ing in — the lime - light, the u - ni - ver - sal dream for —

E5 **F#5** **G#5**

those — who wish to seem.

E5 F#5

Those who wish to be must

G#5 G#sus4 G#5 G#sus4 E5

put a - side the a - lien - a - tion,

F#5 F#sus4 F#5 F#sus4 G#5 G#sus4 G#5 G#sus4 E5

get on with the fas - ci - na - tion, the real re - la - tion, the

F#5 F#sus4 To Coda 1. G#5 E5 F#5

un - der - ly - ing theme.

RED BARCHETTA

G#5 E5 F#5 G#5 F#5 G#5 D.S. al Coda

(8^{va})

Coda

G#5 G#sus4 G#5 G#sus4 E5

the real re - la - tion

F#5 F#sus4 F#5 F#sus4 G#5 G#sus4 G#5 G#sus4

the un - der - ly - ing theme.

E5 F#sus4 G#5 G#sus4 G#5 G#sus4

E5 F#sus4 F#5 F#sus4

G#sus4 G#5 G#sus4 G#5 G#sus4 G#5 E5 E E5 E

F#5 F#sus4 F#5 F#sus4 G#sus4

RED BARCHETTA

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately ♩ = 144

No Chord

mf
Fade in

Asus4
Let ring

Asus4/F#

Asus4/G

Asus4/D

My

Asus4

Asus4/F#

un - cle has a coun - try place no one knows a - bout.

Asus4/G

He says it used to be a farm be -

Asus4/D

Asus4

fore_ the mo - tor_ law, and on_ Sun - days I e - lude.

Asus4/F#

_ the "Eyes" and hop the tur - bine_ freight. To

Asus4/G

D9

far out - side the wire_ where my_ white haired un - cle waits.

F5

G

F5

G5

A5

D5

A5

D5

A5

D5

G

A

Asus4

A

A5

D5

A5

D5

A5

D5

G

A

Asus4

A

A5

D5

A5

D5

G

A

Asus4

A

A5

D5

A5

D5

7

9

10

9

10

9

10

9

A5

D5

G

A

Asus4

A

7

9

10

9

10

9

10

9

F/C C F/C C F/C C

Down in his barn_ my un - cle pre - served_ for me an old ma - chine_ for

F G F/C C F/C C

fif - ty odd years. To keep it_ as new has been_ his

F/C C G5

dear - est_ dream. I

Guitar 2

A5 Asus4 Asus4/F#

strip a - way_ the old_ de - bris_ that hides a shin - ing car,

F#m **Asus4/G** **A/F#** **Asus4/G**

a bril-liant Red Bar - chet - ta from a

Asus4/D **A5** **Asus4**

bet - ter van - ished time. We'll fire up the will -

Asus4/F# **Asus4** **Asus4/G**

ing en - gine re - spond - ing with a roar, tires spit - ting grav -

Asus4/D

el I com - mit my week - ly crime.

Motorcycle vibrato with flange

The score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a single measure with a whole rest. The middle staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a single measure with a whole note chord consisting of F#, C#, and G. The bottom staff is a bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It contains a single measure with a whole note chord consisting of F#, C#, and G. The text 'Motorcycle vibrato with flange' is written below the middle staff.

[illegible]

Shift-ing and drift-ing.

A/D Asus4/D A/D G/D A/D G/D

7 7 9 10 9 7 7 9 9 7 9 7

8 8 10 10 10 8 10 8 10 8 10 8

9 7 9 9 9 9 9 9 9 9 9 9

0 0 0 0 0 0 0 0 0 0 0 0

A/D Asus4/D A/D G/D A/D G/D

Me - chan - i - cal mu - sic.

A/D Asus4/D A B \flat F

Ad - ren - a - lin surge.

B \flat F C \sharp G \sharp C \sharp G \sharp

B \flat F B \flat F C \sharp G \sharp

Well - weath - ered leath - er, hot met - al and oil, — the scent - ed coun - try air.

C# G# E B E B

Sun-light on chrome, _ the blur of the land - scape,

The first system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "Sun-light on chrome, _ the blur of the land - scape,". The guitar line is in treble clef and contains fret numbers: 6, 4, 4, 4, 9, 7, 7, 7, 9, 7, 7, 7.

G5 D G5 N.C.

ev - 'ry nerve a-ware.

The second system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "ev - 'ry nerve a-ware.". The guitar line is in treble clef and contains fret numbers: 12, 11, 11, 11, 11, 11, 12, 12, 12, 12, 12, 12, 12, 12, 12, 12, 10, 10, 10, 10, 10, 10, 10, 10, 9, 7, 5, 7, 5, 6, 4, 7, 4.

A.H. A.H. A.H.

The third system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "A.H. A.H. A.H.". The guitar line is in treble clef and contains fret numbers: 5, 5, 5, 7, 4, 5, 7, 4, 6, 7, 4, 6, 7, 6, 7, 9, 7, 9, 9, 7, 9, 9, 7, 0, 7, 7, 5, 7, 6, 7, (7), 7, 6, 7, 7.

The fourth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar line is in treble clef and contains fret numbers: 7, 6, 5, 5, 5, 7, 6, 5, 6, 7, 7, 7, 7, 7, 7, 6, 6, 7, 4, 6, 7, 3, 4, 3, 5, 2, 3, 4, 3, 5, 2, 3, 4, 3, 5.

A5 D5 A5 D5

The fifth system of music consists of a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The guitar line is in treble clef and contains fret numbers: 9, 11, 10, 11, 10, 11, 10, 11, 12, 12, 12, 14, 2, 0, 3, 2, 0, 3, 2, 0, 3, 2, 0, 0, 0.

A5 D5 A5 D5 A5 D5 A5 D5 A5 D5 G A Asus4

Asus4 Asus4/F#

Sud-den - ly a - head of me a - cross the moun-tain - side,

Asus4/G

a gleam-ing al - loy air car shoots towards

Asus4/D Asus4

me two lanes wide. I spin a - round the

Asus4/F# Asus4/G

shriek-ing tires to run the dead-ly race. Go scream-ing through the val-

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "shriek-ing tires. to run the dead-ly race. Go scream-ing through the val-". Above the staff, the chords "Asus4/F#" and "Asus4/G" are indicated. The middle staff is a guitar accompaniment in treble clef, and the bottom staff is a guitar accompaniment in bass clef. Both guitar staves show fret numbers for the notes.

D9

ley as an oth-er joins the chase.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "ley as an oth-er joins the chase.". Above the staff, the chord "D9" is indicated. The middle staff is a guitar accompaniment in treble clef, and the bottom staff is a guitar accompaniment in bass clef. Both guitar staves show fret numbers for the notes.

F5 G

The third system of music consists of three staves. The top staff is a guitar accompaniment in treble clef with a key signature of one sharp (F#). It contains the lyrics "ley as an oth-er joins the chase.". Above the staff, the chords "F5" and "G" are indicated. The middle staff is a guitar accompaniment in treble clef, and the bottom staff is a guitar accompaniment in bass clef. Both guitar staves show fret numbers for the notes.

A5 D5 A5 D5 A5 D5 G A Asus4 A

The fourth system of music consists of three staves. The top staff is a guitar accompaniment in treble clef with a key signature of one sharp (F#). It contains the lyrics "ley as an oth-er joins the chase.". Above the staff, the chords "A5", "D5", "A5", "D5", "A5", "D5", "G", "A", "Asus4", and "A" are indicated. The middle staff is a guitar accompaniment in treble clef, and the bottom staff is a guitar accompaniment in bass clef. Both guitar staves show fret numbers for the notes.

A5 D5 A5 D5 A5 D5

Run like the wind, — strain-ing the lim - its of ma - chine and man. —

G A Asus4 A A5 D5 A5 D5

Laugh-ing out loud with fear and hope — I've got a

A5 D5 G A Asus4 A F/C C

des - per - ate — plan. At the one lane bridge — I leave the

F/C C F/C C F G

gi - ants strand - ed at the riv - er - side. — Race —

F/C C F/C C F/C C

back to the farm... to dream with my un - cle at the fire

C F/C C F/C C F/C C

side...

A5

N.C. 1.

2. A.H. A.H. A.H. A.H. A.H. A.H. A.H. A.H.

Repeat and fade

TOM SAWYER

Words by
PYE DUBOIS and NEIL PEART

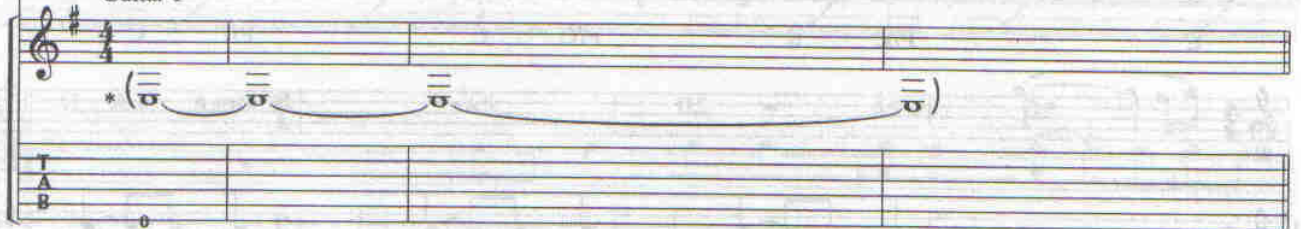
Music by
GEDDY LEE and ALEX LIFESON

Moderately fast ♩ = 88

No Chord



Guitar 1



E5

D5

E5

A5

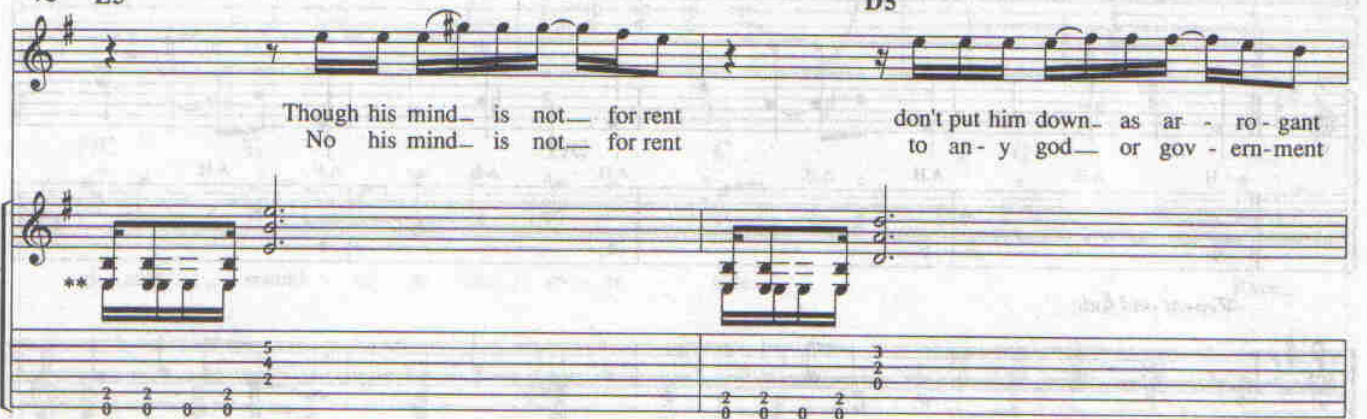
E5

Csus2



E5

D5



Though his mind_ is not_ for rent
No his mind_ is not_ for rent

don't put him down_ as ar - ro - gant
to an - y god_ or gov - ern - ment

* Bass and flanged keyboard Intro.

** Downstemmed figure on repeat.

E5 A5 E5 Csus2

his re - serve a quiet de - fense — rid - ing out the day's e - vents
 al - ways hope - ful yet dis - con - tent — he knows chan - ges are per - ma - nent

C5 B5 A5 C5 B5 A5 E5 D5

the riv - er.
 the chang - es.

E5 A5 Dsus4 D Dsus2 G5 F#5 Em

E5

What do you say - a - bout his com - pa - ny — is what you say - a - bout so - ci - e - ty.
 And what do you say - a - bout his com - pa - ny — is what you say - a - bout so - ci - e - ty.

Catch the mist, — catch the myth, — catch the mys - t'ry, catch the drift. —
 Catch the wit-ness, catch the wit, — catch the spir - it, catch the spit. —

Bsus2 A5 Bsus2 A5 Bsus2 A5

The world is the world — is —
 The world is the world — is —

B5 A5

love and life are deep, — may - be as his skies are
 love and life are deep, — may - be as his eyes are

E5 To Coda ♪

wide. — To - day's Tom Saw - yer he gets high on you. and the space he in - vades. he gets by — on you.
 wide. —

Double time feel ♩ = 170

Keyboard Figure 1

*Guitar 2

N.C.

*Keyboard arranged for Guitar. (Guitar 1 tacet for 4 bars.)

End Keyboard Figure 1

With Keyboard Figure 1

Guitar 1

E5 D/F# E5 D/F#

E5 D/F# E5 D/F#

N.C.

Page 2

[illegible]

End double time feel ♩ = 88

D.S. § al Code
Csus2

Coda

N.C.

The image shows a musical score for the hymn "The Battle Hymn of the Republic". It consists of two staves. The top staff is a vocal line in G major (one sharp) and 2/4 time. It begins with a whole rest, followed by a series of eighth and sixteenth notes. The lyrics "Ex-it the war-ri- or to-day's Tom Saw-yer he gets high on you — and the en-er-gy you trade — he gets" are written below the notes. The bottom staff is a piano accompaniment line, also in G major. It starts with a chord of G4 and B4, followed by a whole rest. The lyrics are aligned with the vocal line.

Ex-it the war-ri- or to-day's Tom Saw-yer he gets high on you — and the en-er-gy you trade — he gets

Double time feel ♩ = 170
Repeat and fade

right on to the fric - tion of the day. —

(Vocal 1st time only)

Let ring —

NEW WORLD MAN

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Up-tempo rock ♩ = 160

Intro:

Synthesizer

Rhy. Fig. 1

*Gtr. 1

N.C.

4

N.C. (D)

*Clean, w/chorus, delay and reverb.

end Rhy. Fig. 1

Rhy. Fig. 2

Fsus2

1. 2. 3.

4.

Verse: w/Rhy. Fig. 1 (Gtr. 1) 2 times

Substitute w/Rhy. Fill 4 (Gtr. 1, 2nd time only)

N.C. (D)

sig - nal turn - ing green.

He's a rest - less young ro - man - tic, wants to run the big ma - chine.

Rhy. Fill 4

Gtr. 1

w/Rhy. Fig. 2 (Gtr. 1) 3 1/2 times

Fsus2

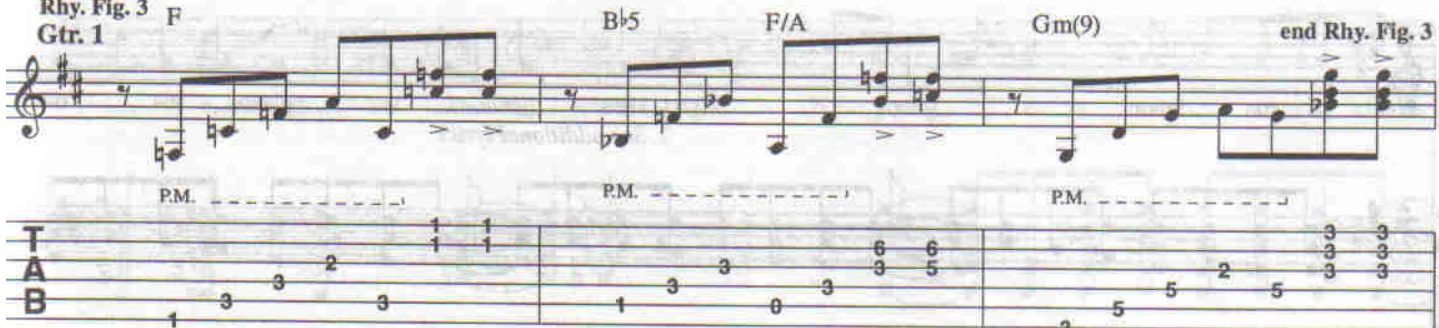


w/Rhy. Fill 1 (Gtr. 1)

D5



Bridges 1 & 2:

Rhy. Fig. 3 F
Gtr. 1

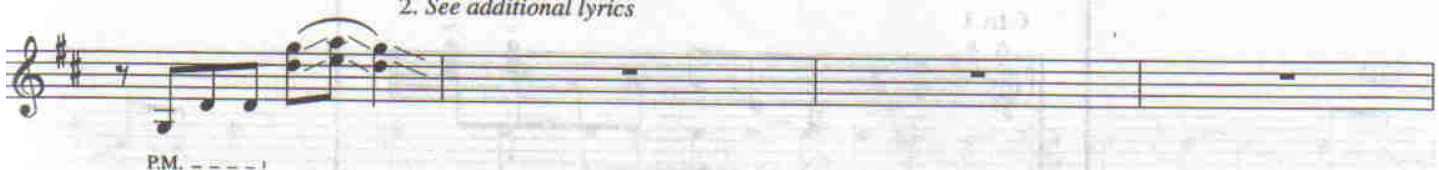
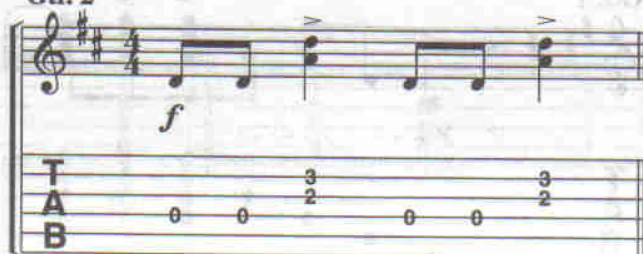
w/Rhy. Fig. 3 (Gtr. 1)

F

Bb5

F/A

Gm(9)

Rhy. Fill 1
Gtr. 2

w/Rhy. Fill 2 (Gtr. 1) w/Rhy. Fig. 3 (Gtr. 1) 1st 2 bars only

w/Rhy. Fill 3 (Gtr. 1)

Learn - ing to catch the heat of the Third World man.

Gtr. 1

D5 *Interlude 1 & 2:*

[illegible]

1. He's got _____ to make _____ his own _____
2. See additional lyrics

Rhy. Fill 2

Gtr. 1

Rhy. Fill 3

Gtr. 1

Musical notation for "The Sound of Silence" by Simon & Garfunkel. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff. Below the staff, there is a "TAB" section with fret numbers (3, 5, 5, 2, 3, 3, 3) and a "P.M." section with a dashed line and a comma.

mis - takes, and learn to mend the mess he makes. 1. He's old
2. See additional lyrics

Pre-Chorus 1 & 2:

Pre-Chorus 1 & 2:

B \flat Gm

— e - nough — to know — what's right — but young — e - nough — not to choose —

TAB

it. He's no - ble e - nough to win the world, but weak

e - nough to lose it. He's a New

TAB

Chorus:
D5

World Man

TAB

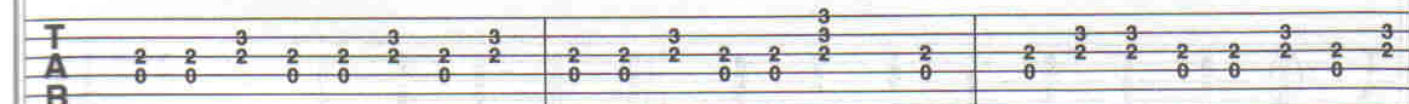
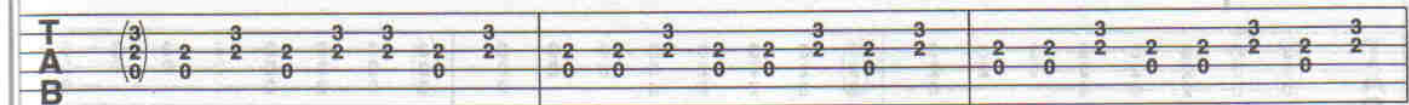
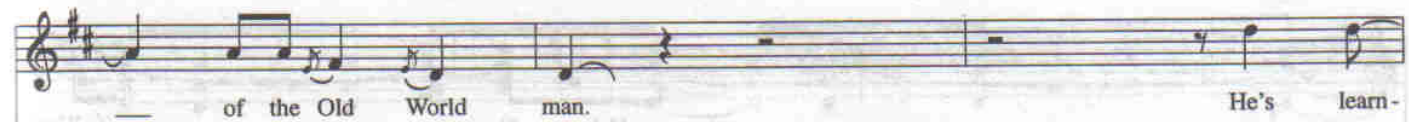
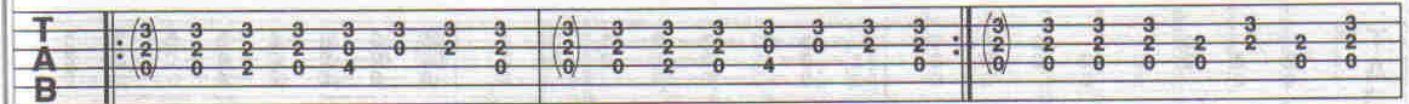
1. He's a

TAB

2.

Play 3 times

D5



He's a New World Man

P.M. P.M. P.M.

T	2	2	2	2	2	2	3	(3)	3	3	3	3	3	3	(3)	3	3	3	3	3	3	3
B	0	0	0	0	0	0	0	(0)	0	2	0	4	0	2	0	(0)	0	2	0	4	0	0

He's a New World

T	(3)	3	3	3	3	3	3	(3)	3	3	3	3	3	3	(3)	3	3	3	3	3	3	3
B	(0)	0	2	0	4	0	2	(0)	0	2	0	4	0	2	(0)	0	2	0	4	0	0	2

Man

T	(3)	3	3	3	3	3	3	(3)	3	3	3	3	3	3	(3)	3	3	3	3	3	3	3
B	(0)	0	2	0	4	0	2	(0)	0	2	0	4	0	2	(0)	0	2	0	4	0	0	2

DISTANT EARLY WARNING

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately fast (♩ = 136)

Guitar 1 (approx. 0:06)

Am11 **Csus2**

Synth. fade-in *mf* *mf*

Gsus2 **Am11** **C5** **Csus2**

mf *mf* *P.M.* *Let ring*

Guitar 1 **Gsus2** **Guitar 2** **Am11**

P.M. *Let ring* *P.M.* *Let ring*

Dsus4 **D** **Am** **Dsus4** **D** **Am** **Dsus4** **D** **Am** **Dsus4** **D** **Am**

**(Synth. arranged for Guitar)*

F **G** **F** **G** **F** **G** **F** **G**

An

Am11

Verse 1:

Csus2

ill wind comes a - ris - ing a-cross the cit - ies of the plain. There's no

Gsus2

Am11

swim-ming in the heav-y wat - er, no sing-ing in the a-cid rain. Red a- lert (red a - (echo repeat)

G/D

Am11

Am

lert), red a- lert_ (red a - lert)_ It's so hard to stay to - geth - er, pass-ing

Csus2

G

through_ re- volv - ing_ doors. We need some - one to talk_ to and some -

[illegible]

Dsus4 D Am Dsus4 D Am Dsus4 D Am Dsus4 D Am
 (Synth. arranged for Guitar)
 *(Repeat on 2nd D.S. only)

F G F G F G F G

The

Dm D5 Dm C C5 Dm F
 world weighs on my shoul - ders, but what am I to do?__
 Let ring ---

G Dm D5 Dm C C5 C Dm F

You some - times drive me cra - zy, but I wor - ry a - bout_ you.

G Dm D5 Dm C C5 C Dm F

I know it makes no dif - f'rence to what you're go - ing through, -

G Dm D5 Dm C C5 Dm

but I see_ the tip_ of the ice - berg_ an' I wor -

To Coda 1 \oplus
2nd time to Coda 2 \oplus

F G Am11

ry a - bout_ you.

Csus2

Gsus2

Am11

Csus2

Cruis - ing un - der your ra - dar, watch-ing from sat - el - lites.

P.M. throughout

G9

Dm7

Am7

Take a page from the red book and keep them in your sights. Red a- lert (red a - (Echo repeat)

Am11

G

Gsus4

G

Am11

lert), red a- lert, (red a - lert). Left and rights of pas-

Csus2 G Gsus4
 sage, black and whites of youth. — Who can face the knowledge that the

The musical score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains the melody for the first part of the song, with lyrics 'sage, black and whites of youth. —' and 'Who can face the knowledge that the'. The middle staff is a treble clef with a key signature of one sharp (F#). It contains the melody for the second part of the song, with lyrics 'Who can face the knowledge that the'. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains the bass line for the first part of the song, with lyrics 'sage, black and whites of youth. —' and 'Who can face the knowledge that the'.

D.S.  al Coda 

A7



truth_ is not the_ truth?_ Ob - so - lete (ob - so - lete), ob - so - lete, yeah!

(Echo repeat_)

12 10 10 10 12 (12) 12 12 6 7 5 7 8 5 7 7 5 (7) 5 5 7 5

Coda 1

Dm F G Dm D5 C

ry a - bout you.

Let ring - - - - -

The second system of the musical score for 'The Rose Tree' continues the melody and accompaniment. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The system includes the following chords: Dm, F, G, Dm, D5, and C. The melody features eighth and sixteenth notes, while the accompaniment uses a mix of eighth, sixteenth, and quarter notes. The system concludes with a final C chord and a double bar line.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with eighth and quarter notes, and rests. The bass staff contains a bass line with numbers 1 through 7, indicating fingerings. Chord symbols 'Dm', 'F', and 'G' are written above the treble staff. The system is divided into three measures by vertical bar lines.

*(Harmony implied by bass guitar)

The first system of musical notation for 'The Wind' consists of a treble clef staff and a bass staff. The treble staff contains three measures of music, each starting with a chord symbol: (Dm), (Dm/C), and (Dm). The notes are eighth notes with accents. The bass staff contains the corresponding fret numbers for each note, with some numbers in parentheses indicating bends. The fret numbers are: 13, 12, 12, 12, 15, 15, 15, 13, 12, 14, 13, 13, 13, 13, 12, 15, 15, 15, 13, (13), 12, 14, 13, 13, 13, 13, 12, 15, 15, 15, 13, (13), 12, 14.

The image shows a musical score for the song "The Wind" by The Beatles. It features a guitar part on a treble clef staff and a bass part on a bass clef staff. The guitar part includes chord symbols (F), (G), and Am. The bass part includes fret numbers (13, 13, 13, 13, 12, 15, 15, 13, 12, 5, 5, 5, 5, 0, 5, 5, 5, 0, 0, 0, 7, 5, 7, 0). The score is written in 4/4 time and includes a key signature of one sharp (F#).

[illegible]

G7 Am7 D.S.S. al Coda 2

12 13 12 10 2 2 1 (2) 1 2 2 1 2 3 3 3 3

Coda 2

Lead 2

Dm F G Dm

ry a - bout you.

Fade out

(With slight feed-back)

Music by
GEDDY LEE and ALEX LIFESON

Dm7sus4 Dm9

Dm7sus4 Dm9

Intro:

Dsus2 Dm9 Dsus2/F Dm9/F F5 A5

All that we could do_ is just sur-vive._ All that we can do_ to help our-selves is stay a -

Vib. bar

Chords: Dsus2, Dm9, Am, Dm, Am

live. _____

Vib. bar slightly

Chords: A5, Am, Dm, Am, A5, Am, Dm, Am

Chords: A5, Am, Dm, Am, A5

Rag-ged lives_ of rag-ged grey. _ Skel-e - tons, they shuf - fle_ a -

Chords: G, G, Am, Dm, Am

way. _____ Shout-ing guards and smok-ing guns _____ will cut down the un-luck-y ones. _

A5 A5 Em

I clutch_ the wi - re fence_ un - til my fin - gers bleed_ A

F F+4 F F+4 Am

wound that will not_ heal. A heart_ that can-not_ feel. Hop - ing that the hor - ror_ will_

Let ring - - - - - Let ring - - - - -

Em F F+4 F F+4

_ re - cede. Hop - ing that to-mor - row we'll all_ be freed.

Let ring - - - - -

Am Dm Am A5 Am Dm Am

The musical score is written for guitar, featuring a melody line on a single staff and a bass line on a six-string staff. The melody line includes lyrics and chord changes. The bass line includes fret numbers and chord changes. The score is divided into five systems, each with a melody line and a bass line. The chords are indicated by letters above the melody line and below the bass line. The lyrics are written below the melody line. The fret numbers are written below the bass line. The score is in standard musical notation, with a key signature of one flat (Bb) and a time signature of 4/4.

A5 Am Dm Am A5 Am Dm Am

Sick-ness to in-san-i-ty, -

A5 G

pray - er to pro - fan - i - ty. Days and weeks, and months, go by.

Am Dm Am A5

mf Don't feel the hun - ger; too weak to cry. I

Am5 Em F F+4 F5

hear the sound of gun - fire at the pris-on gate... Are the lib-er-a-tors here? Do I hope.

Let ring -

F+4 **Am** **Em**

— or do I fear? for my fa-ther and my broth-er it's too late, but I_

F **F+4** *To Coda* **F5** **Dsus2** **Dm9**

— must help my moth-er stand up straight.

Let ring *Let ring* *Slightly with vib. bar*

Dsus2 **Dm9** **Dm9** **Dm9** **Dsus2/F** **Dm9/F** **F5**

Are we the last ones left a-live? Are we the on-ly hu-man

Vib. bar

A5 **Dsus2** **Dm9**

be-ings to sur-vive?

Vib. bar

Am

D.S. $\text{\textcircled{S}}$ al Coda $\text{\textcircled{C}}$

[illegible]

Coda

F5

G5

Dsus2

Dm9

stand up straight.

Vib. bar

Dsus2

Dm9

Dsus2/F

Are we the last — ones left a- live? —

Are we the on - ly hu - man

Vib. bar

F5

A5

Dsus2

Dm9

be - ings to sur - vive?

Vib. bar

Dsus2 **Dm9** **Dsus2/F** **Dm9/F** **F**

Are we the last — ones — left a - live? — Are we the on - ly hu - man

Vib. bar

F **A5** **Dm9** **Dm7** **Dm7sus4**

be - ings to — sur - vive? —

Vib. bar

Dm9 **Dm9** **Dm7** **Dm9** **Dm7** **Dm7sus4**

Vib. bar *Vib. bar*

F **Am** **Dm7sus4**

Vib. bar slightly *poco ritard.* *Fade out*

SHOW DON'T TELL

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately ♩ = 118

Intro:

Percussion & Synth.

Gtr. 1 (w/dist. and compression, dbld.)

A7sus

8

mf

TAB

1/4

1/4

TAB

A7sus
Rhy. Fig. 1

1/4

1/4

TAB

Verse:

Am7

(C)

1. How man-y times do you hear
2. See additional lyrics

end Rhy. Fig. 1

Rhy. Fig. 2

Gtr. 2 (w/clean-tone and echo delay)

mf
hold throughout

TAB

Chords: Dsus, G5, A5, Fsus2, C5, G5

Lyrics: it? It goes on all day long.

Am (C) Dsus A7sus F#sus2

Ev - 'ry - one knows ev - 'ry - thing and no one's ev - er wrong,

TAB 0 2 2 0 2 2 5 4 0 0 (0) 3 3 3 3 3 3 3 3 8 8 8 8 8 8 8 8 2 2 2 2 2 2 2 2 10 10 10 10 10 10 10 10

C Gsus2 w/Rhy. Fig. 2 (Gtr. 2), simile Am7 (C) Dsus G5
 un - til lat - er. Who can you be - lieve? It's
 end Rhy. Fig. 2
 TAB
 8 8 8 8 8 8 8 10 10 10 10 10 10 10
 8 8 8 8 8 8 8 10 10 10 10 10 10 10
 9 9 9 9 9 9 9 12 12 12 12 12 12 12

A5 F#sus2 C5 G5 Am7 (C)

hard to play it safe. But a part from a few

D#sus A7#sus F#sus2 C G#sus2

— good friends — we don't take an - y - thing on faith,

w/Rhy. Fig. 1 (Gtr. 1, 2 times)

A7#sus

un - til lat - er.

Vcl. w/echo repeat

Show, don't tell.

Chorus:
w/lead Fig. 1

D#sus2

(dbld 8vb)

Bkgd. vcl.: Show me, don't tell me. You fig-ured out the score. Show

Gtrs. 1 & 2

T 5 5 5 5 5 5 5 5
A 7 7 7 7 7 7 7 7
B 5 5 5 5 5 5 5 5

Gtr. 3

Lead Fig. 1

gva

mf

T 10 12 10 13 (13) 10 10 12 10 13
A
B

*Keys. arranged for gtr.

Csus2

me don't tell me. I've heard it all be-fore. Show me, don't tell me. I (e) -

TAB

TAB

1.

don't care what you say. Show me, don't tell me.

2. Csus2

nough of your de-mands. Bkgd. vcl.: Show

TAB

end Lead Fig. 1

TAB

Dsus2

me, don't tell me. Wit- ness take the stand. Show me, don't tell me.

TAB

A7sus A5 F5 C5 G5

Gtr. 1

TAB

Dsus2 A5 F5 C5 G5

Gtr. 2 (w/clean tone) Gtr. 1 (w/dist.)

TAB

Interlude:

A7sus Dm7sus A5 F5 1. C5 G5

TAB

2. C5 G5 w/bass ad lib. A7sus Gtr. 2 (w/clean-tone) w/synth. Fade in

mf *sustain w/long echo delay* pp

TAB

Am7sus

mf

TAB

Vcl. w/echo repeats A7sus

Show, don't tell.

Gtr. 1 8va -1/2

divisi harm. w/bar

pp

sustain w/long echo delay -1/2

w/echo delay

TAB

Vcl. w/echo repeats A7sus

Show, don't

TAB

Outro Chorus:
w/Lead Fig. 1 (Gtr. 3)

See additional lyrics

[illegible]

Csus2 C5 F#sus2 *Play 3 times and Fade*

don't care what you say. Show me, don't tell me. Let's

T	(3)																		
A	3	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5
B	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

Verse 2:

You can twist perceptions,
 Reality won't budge.
 You can raise objections,
 I won't be the judge and the jury.
 I'll give it due reflection,
 Watching from the fence.
 Give the jury direction
 Based on the evidence.
 I the jury.
 Show, don't tell.
 (To Chorus:)

Chorus:

Show me, don't tell,
 Hey, order in the court.
 Show me, don't tell me.
 Let's try to keep it short.
 Show me, don't tell me...

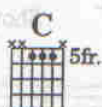
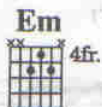
Outro Chorus:

(Let's) see exhibit A.
 Show me, don't tell me.
 You figured out the score.
 Show me, don't tell me.
 I've heard it all before.
 Show me, don't tell me.
 Enough of your demands.
 Show me, don't tell me.
 Witness, take the stand.
 Show me, don't tell me.
 Hey, order in the court.
 Show me, don't tell me.
 Let's try to keep it short.
 Show me, don't tell me.
 I don't care what you say.
 Show me, don't tell me.
 Let's see exhibit A.
 Show me, don't tell me.

ROLL THE BONES

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON



Moderate Rock-Funk ♩ = 112

Intro:

(A) No Chord Am7 D/A Asus4 (C) N.C. C6 D/C C⁶ (D) N.C. D7sus4 D Dsus2

Guitar 1 *f* *loco* *loco* *loco*

15 13 14 2 2 2 2 2 0 0 0 15 13 14 2 2 2 2 2 0 0 0 15 13 14 2 2 2 2 2 0 0 0

(A) N.C. A7sus4

Verses 1 and 2:

(C⁶)

1. Well you can stake that claim, good work is — the key to — good
2. Faith is cold as ice, why are new ones — born on — ly to suf —

3 3 2 2 0

(G⁶) (Gsus2)

(Dsus4)

(A)

Am7 D/A

Asus4

for-tune. Win- ners take that place los- ers sel-dom take — that blame.
fer? For the want of im- mu- ni- ty or a bowl_ of rice.

f *loco*

15 13 14 2 2 2 2 2 0 0 0 15 13 14 2 2 2 2 2 0 0 0

*Horns arranged for Guitar.

(C) N.C. C6 D/C C⁶ (D) N.C. D9sus4 A7sus4

If they don't take that game, — and
Well who would hold the price — on the

* 8th 7 *loco*

(C⁶) (G⁶) (Gsus2) (Dsus4)

som- times_ the win - ner_ takes noth- ing, we draw our own de- signs — for- tune has to make_ —
heads of — the in - no - cent chil- dren if there's some im- mor - tal pow- er to con

(A) Am7 D/A Asus4 (C) N.C. C6 D/C C⁶ (D) N.C. D9sus4 G F

— that frame. the dice. —

* 8th 7 *loco* * 8th 7 *loco* ** — —

Pre-Chorus:
Guitar 1

C5 E5 F5 F#5 G5

Guitar 2

*Horns arranged for Guitar.

** Organ arranged for Guitar.

C5

F

G

Go out in the world and take our chances.
 Come in to the world and take our chances.



C5

E5

F5

F#5

G5

Fate is just the weight of circumstances.



C5 F G

That's the way that la - dy — luck dan - ces. — Roll the bones..

C5 E5 F5 F#5 G5

Roll the bones..

C5 F G

Chorus:
Em G

Why are we here?_ Be - cause_ we're here, roll the bones,_

Rhythm Figure 1
*Guitar 3

Rhythm Figure 2
Acoustic Guitar

C D/C C

roll the bones._

*Keyboards arranged for Guitar.

**Voices cross at this point.

Em G

Why does it hap - pen? — Be - cause it hap - pens, roll the

C C/D C

bones, roll the bones.

End Rhythm Figure 1

End Rhythm Figure 2

Em G C C/D

Why are we here? — Be - cause we're here, roll the bones, — roll the bones.

C Em

Why does it hap - pen. —

*Voices cross at this point

Guitar Solo
With Rhythm Figures 1 and 2
Guitar 4

Em G C D/C

Vib. with bar Vib. with bar

loco

C Em G

Vib. with bar With bar

Vib. with bar

C D/C C

Harm.

loco

Bridge:

N.C.

Spoken:
Jack

re-lax —

get

bus-y

with the facts. —

No

With bar

(12)

-1/2
(12)

-1
(12)

-2
(12)

-2 1/2
(12)

zo-di-acs, — or al-man-acs, — no man-i-acs — in pol-y-est-er slacks. Just the

p

11

facts. Gon-na kick some glu-te-us max. It's a par-a-lax— you dig?—

8va

* *pp* < *mp* * *pp* < *mp*

Harm.

22 $+1\frac{1}{2}$ (22) $+1\frac{1}{2}$ (22)

5

You move a-round, small gets big it's a rig. It's ac-

(8va)

Vib. with bar

(5)

17 15

tion, re-ac-tion, ran-dom in-ter-ac-tion. So

(8va)

With bar

12 15 12 12 15 12 (12) (12) (12)

who's a-fraid— of a lit-tle ab-strac-tion can't get no sat-is-fac-tion from the

(8va)

12 12 10 12 10 12

The musical score for 'Guitar 3' and 'Acoustic Guitar' is shown. The 'Guitar 3' part is a single line with a treble clef, featuring a key signature of one flat (Bb) and a common time signature (C). The 'Acoustic Guitar' part is a single line with a treble clef, featuring a key signature of one flat (Bb) and a common time signature (C). The score is divided into four measures, each with a chord symbol above it: Em, G, C, and D/C. The 'Guitar 3' part has a single note in each measure, while the 'Acoustic Guitar' part has a complex, multi-note pattern in each measure. The tablature for the 'Acoustic Guitar' part is shown below the staff, with numbers 0-9 indicating fret positions.

C

N.C.

What's the deal? Spin the wheel, if the dice are hot take a shot.

15ma

PH

PH

17

15 17

Play the cards, - show us what you got, what you're hold - ing. If the cards are cold don't.

(15ma)

+2

12 15 12

*Keyboards arranged for Guitar.

go fold - ing. La - dy luck is gold - en; she fav - ors the bold. - That's

(8^{va})

cold. Stop throw - ing stones, - the night has a thou - sand sax - o - phones. - So get out there and rock, - and roll the bones. -

C5 E5 F5 F#5 G5

Get bus - y. Roll the bones. -

Guitar 1 loco

A B

Guitar 2

C5 F G

Chorus:
With Rhythm Figures 1 and 2 (until end)

E5 G5 C5

Why are we here?— Be - cause we're here, roll the bones,— roll the bones.—

Guitar 2

f Let ring—

E5 G5

Why does it hap - pen?— Be - cause it hap - pens, roll the

Let ring—

C5 E5

bones, roll the bones. Why are we here?—

Let ring—

*Voices cross at this point.

G5 C5 E5

Be-cause we're here, roll the bones, — roll the bones. — Why does it hap - pen? —

G5 C5

Be-cause it hap-pens, roll the bones, roll the bones. —

Let ring —

Repeat and fade E5 G5 C5

Why does it hap - pen? — Be-cause it hap-pens, roll the bones, roll the bones. —

Let ring —

E5 G5 C5

Why are we here? — Be-cause we're here, roll the bones, — roll the bones. —

Let ring —

DREAMLINE

Words by
NEIL PEART



Music by
GEDDY LEE and ALEX LIFESON

Fast Rock ♩ = 148

Drums enter

No Chord

Guitar 1

Intro:

Surf effects approx. 5 secs.

PM. *mf*
Clean tone

Bass enters

*(E)

1. He's got a
2. He's got a

Verses 1,2,3:

8

road map of Ju - pi - ter, ra - dar fix on the stars all a - long the high -
star map of Hol - ly - wood a list of cheap mo - tels all a - long the free -
is a gyp - sy car - a - van steal's a - way in the night to leave you

(B)

way. She's got a liq - uid crys - tal com - pass, pic - ture book of the riv - ers
way. She's got a sis - ter out in Ve - gas, pro - mise of a de - cent job
strand - ed in dream - land dis - tance is a long range fil - ter

* Chords implied by Bass.

(C) (G) (D) (E)

un - der the Sa - ha - ra.
far a - way from her home town.
mem-o-ry a flick-er-ing light left be-hind in the heart.

P.M.

G5 F#5 E5

They trav-el in the time of the Pro-phets
They trav-el on the road to re-demp-tion
They trav-el in the dark of the new moon

P.M. *f* With distortion Let ring

- G5 F#5 D Dsus4

on the des-ert high-ways near to the heart of the sun,
a high-way out of yes-ter-day that to-mor-row will bring,
a star-ry high-way traced on the map of the skies,

Let ring Let ring

D F#5 E5 B5 C5 D5 E5

like lov-ers and he-roes, and the rest-birds
like lov-ers and he-roes, lone-
like lov-ers and he-roes,

Let ring Let ring Let ring Let ring

less part of ev - ery-one. We're on - ly at home.
 in their last days of spring. We're on - ly at home.
 ly as the eag - le's cry. We're on - ly at home.

Let ring *Let ring*

and we're on the run, on the run.
 and we're on the wing, on the wing.
 and we're on the fly, on the wing.

Let ring *Let ring*

Third time to Coda

C5 D5 E5

N.C. (E)

We are young,

P.M.
 mp
 Clean tone

The musical score is written for guitar and voice. It consists of four systems. The first system has a vocal line with lyrics and a guitar line with chords (G5, F#5, E5) and tablature. The second system continues the vocal line and guitar accompaniment, including a 'Let ring' instruction. The third system shows a guitar-only section with chords (C5, D5, E5) and tablature. The fourth system features a vocal line with the lyrics 'We are young,' and a guitar line with a 'Clean tone' instruction and tablature. The score includes various musical notations such as treble clef, key signature of one sharp (F#), time signature of 4/4, and dynamic markings like 'P.M.' and 'mp'.

Chorus:
(A5)

wan - d'ring the face — of the earth, —

P.M.

(D5)

won - d'ring what our dreams might be worth,

learn - ing that we're

P.M.

(C5)

on - ly im-mor - tal

for a lim - it - ed — time. —

We are — young. —

P.M.

(G5)

wan - d'ring the face — of the earth, —

P.M.

(D5)

won - d'ring what our dreams might be worth,

P.M.

(C5)

learn - ing that we're on - ly im - mor - tal

P.M.

* Release P.M. gradually.

N.C.

for a lim - it - ed time.

f P.M.

D.S. $\frac{3}{4}$ al Coda

3. Time

P.M.

Coda

C5

D5

Em7

fly.

Guitar 2

Guitar Solo

N.C.

Vib. with bar

With bar

Slow vib. with bar

With bar

Vib. with bar

Vib. with bar

Vib. with bar

8va

loco

8va

Vib. with bar

With bar

8va

Vib. with bar

(15ma)
P.H.

P.H.

Chorus:

A

G5

wan - d'ring the face of the earth,

8th P.H.

loco

* P.H.

P.M.

17

7 7

5 5

*Let ring for 2 bars.

on - ly im - mor - tal for a lim - it - ed time. We are young, -

P.M.

0 10 8 10 8 10 8 7 7 7 7 7 7 7

D5

C5

dreams might be worth,— learn - ing that we're on - ly im-mor-tal

* Guitar 3
pp ————— *f*

P.M.

5
8
10
10
6

12 12 12 12 12 12 12 12 | 12 12 12 12 12 12 12 12 |
16 16 16 16 16 16 16 16 | 16 16 16 16 16 16 16 16 |

for a lim - it - ed time. When we are young,

p *f*

P.M. *mp*

10 10 10 10 10 10 10 10 7 7 7 7 7 7 7 7
 8 8 8 8 8 8 8 8 5 5 5 5 5 5 5 5

The image shows a musical score for the song "The Earth Is My Brother". It features a vocal line and a guitar accompaniment. The vocal line is in G major, with a key signature of one sharp (F#). The melody is simple and melodic, with lyrics written below the notes. The guitar accompaniment is in G major, with a key signature of one sharp (F#). It features a steady rhythm with a mix of eighth and sixteenth notes. The score is divided into two systems. The first system includes the vocal line and the guitar accompaniment. The second system includes the guitar accompaniment and a bass line. The lyrics are: "wan - d'ring the face of the earth, won - d'ring what our".

Vocal Line:

Guitar Accompaniment:

Bass Line:

Lyrics: wan - d'ring the face of the earth, won - d'ring what our

* Guitar fades in slowly with volume control.

D5

C5

dreams might be worth, learn - ing that we're on - ly im - mor - tal

P.M.

E

G5

F#5

E5

for a lim - it - ed time.

P.M.

G5

F#5

E5

We trav - el on the road to ad - ven - ture,

Let ring

G5

F#5

D

Dsus4

on the des - ert - high - way straight - to the heart - of the sun,

Let ring

Let ring

D F#5 E5 B5 C5 D5 E5

like lov - ers and he - roes, and the rest -

Let ring -

7 11 9 4 2 2 2 2 3 3 3 5 5 5 7

G5 F#5 E5

less part — of ev - ery-one. We're on - ly at home -

Let ring -

0 0 0 0 0 0 12 11 0 12 11 9 0 0 0 0 0 0

G5 F#5 D Dsus4 D F#5 E5 B5

— and we're on — the — run, — on — the — run. —

Let ring -

12 11 7 7 7 7 0 7 11 9 4 12 11 9 5 7 11 9 4 10 9 5 2

C5 D5 E5

4 4 4 4 4 5 5 5 5 7 7 9 2 2 2 2 2 3 3 3 3 5 5 5 7 7 9

YYZ

Music by
GEDDY LEE and ALEX LIFESON

Moderate Rock ♩ = 104

Guitar 1

2 No Chord

(Hand cymbals)

f

T
A
B

3 2 3 3 3 2 3 3 3 3 2 2 3 2 3 3 3 2 3 3 3 3 2 2

Guitar 2 (Keyboard arranged for guitar)

2

mf

T
A
B

7 9
4 6

1. 2.

3 2 3 3 3 2 3 3 3 3 2 2 3 2 3 3 3 2 3 3 3 3 2 2 3 2 3 3 3 2 3 3 3 3 2 2

8 6 5 5
6 4 3 3

3 2 3 3 3 2 3 3 3 3 2 2 3 3 3 3 3 3 3 3

♩ = 116 Guitar 2 Tacet
Guitar 1

3 3 4 6 7 4 6 7 4 6 4 5 4 6 5 4 5 4 7 7 7 5 7 5 4 7 5 4 4

Up Tempo ♩ = 144

♩*(F#m)

2 2 4 2 4 3 2 4 2 2 4 2 4 2 4 3 2 4 2 2 4 2 4 3 2 4

*Chords in parentheses are implied.

(Am)
2 2 4 2 4 2 4 3 2 4 2 5 5 7 5 7 6 5 7 5 5 7 5 7 5 7 6 5 7 5

Substitute Fill 1 on D.S.
(F#m)

5 5 7 5 7 6 5 7 5 5 7 5 7 5 7 5 5 5 7 2 2 4 2 4 3 2 4

Fill 1

2 2 4 2 4 3 2 4

The musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef and contains the melody. It begins with a key signature of one flat (B-flat) and a 2/4 time signature. After the first measure, there is a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The melody includes various note values, including eighth and sixteenth notes, and rests. The bottom staff is in bass clef and contains a fingered accompaniment. It uses numbers 2, 4, and 5 to indicate fingerings for the notes. The accompaniment is written in a simple, rhythmic pattern that supports the melody. The piece concludes with a final chord in the key of B-flat major.

B

C

Drum Fill

Drum Fill

B

C

Bass Fill

0 0 9 10 7 7 7 7 7 0 0 9 10 7 7 8 8 10 10

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second system continues the melody with a quarter note C5, followed by a quarter note B4, and then a quarter note A4. The score includes various musical notations such as beams, slurs, and accidentals. The lyrics 'The Rose Tree' are written below the notes.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which conclude the piece. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef and consists of a simple harmonic line. The first system's accompaniment includes a 'C' time signature, indicating common time. The second system's accompaniment includes a '3' time signature, indicating a 3/4 time signature. The melody is marked with a 'C' time signature, indicating common time. The melody is written in treble clef with a key signature of one sharp (F#). The accompaniment is written in bass clef and consists of a simple harmonic line. The first system's accompaniment includes a 'C' time signature, indicating common time. The second system's accompaniment includes a '3' time signature, indicating a 3/4 time signature. The melody is marked with a 'C' time signature, indicating common time.

(Half-time feel)

Am
Guitar 1

G/A

D/A

F/A

Feedback

Rhythm Figure 1 (Synth. arr. for guitar)
Guitar 2

Guitar 2

Am G/A D/A F/A

End Rhy. Fig. 1

0 7 4 3 5 5 7 7 0 8 10 10

Am G/A D/A F/A

0 12 (12) 5 8 5 5 5 7 7 0 5 7 7 0 8 10 10

Am G/A D/A F/A

+1/2

0 7 (7) 0 7 7 7 10 5 7 7 0 5 7 7 0 8 10 10

D.S. al Coda

G7/A **F/A**

10 12 10

8 10 10

Coda

* 8^{ma}

(B)

Slight vib.

A.H.

The image shows the Coda section of the musical score for 'The Rose Tree'. It consists of three systems of staves. The first system has a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth notes, starting on B4 and ending on B4. Below the staff, there are two lines of fingerings: '4 5 7 2' and '4 5 7 (7) (9)'. The second system has a treble clef staff with a whole rest. The third system has a treble clef staff with a whole rest. The word 'Coda' is written at the top left, and '* 8^{ma}' is written at the top right. The word '(B)' is written below the first staff, and 'A.H.' is written below the second staff. The word 'Slight vib.' is written above the first staff.

* *A.H. only.*

The musical score for "Feedback" by The Beatles is presented in three systems. The first system includes a vocal line (treble clef) and a guitar line (treble clef). The tempo is marked as 112, and the guitar part is labeled "N.C." (No Chords). The second system features a guitar line with a "Feedback" section, indicated by a wavy line and the word "Feedback". The third system shows a guitar line with a "Feedback" section, indicated by a wavy line and the word "Feedback". The score is written for guitar and bass, with the guitar part in treble clef and the bass part in bass clef. The tempo is marked as 112, and the guitar part is labeled "N.C." (No Chords). The score is written for guitar and bass, with the guitar part in treble clef and the bass part in bass clef.

COLD FIRE

Lyrics by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

Moderately fast Rock ♩ = 136

A Intro:

Guitar 1

mf With distortion *f*

A7sus4 D G5 Asus4 A5 C D C

A7sus4 D G5 Asus4 A5 C D C (Enter Bass/Drums) **A7sus4 D G5**

Cold fire. (Echo repeats) It's a cold fire. (Echo repeats)

Asus4 A5 C D C A7sus4 D G5

It's a cold fire. (Echo repeats)

Asus4 A5 C D C A7sus4 D G5 Asus4 A5 C D C

It's a cold fire. (Echo repeats) 1. It was long—

B Verse 1:
F^{sus2}

af - ter mid - night when we got to un - con - di - tioned love..

mf Let ring throughout
Clean tone with chorus

Am F

She said, sure my heart is bound - less

Am

but don't push my lim - its too far.

C F

I said, if love is so tran - scend - ing, I don't un -

F#sus2

Am

der - stand... these bound - a - ries. — She said, just don't dis - ap - point

The first system of the musical score. The vocal line (treble clef) starts with a half note 'der', followed by a quarter note 'stand', then a half note 'these'. The piano accompaniment (treble clef) has a half note 'der', followed by a quarter note 'stand', then a half note 'these'. The guitar part (bass clef) has a half note 'der', followed by a quarter note 'stand', then a half note 'these'. The lyrics are 'der - stand... these bound - a - ries. — She said, just don't dis - ap - point'.

A7sus4

me, you know how com - plex wom - en are. — I'll be a - round —

The second system of the musical score. The vocal line (treble clef) starts with a half note 'me', followed by a quarter note 'you', then a half note 'know', then a quarter note 'how', then a half note 'com', then a quarter note 'plex', then a half note 'wom', then a quarter note 'en', then a half note 'are', then a quarter note 'I'll', then a half note 'be', then a quarter note 'a', then a half note 'round', then a quarter note '—'. The piano accompaniment (treble clef) has a half note 'me', followed by a quarter note 'you', then a half note 'know', then a quarter note 'how', then a half note 'com', then a quarter note 'plex', then a half note 'wom', then a quarter note 'en', then a half note 'are', then a quarter note 'I'll', then a half note 'be', then a quarter note 'a', then a half note 'round', then a quarter note '—'. The guitar part (bass clef) has a half note 'me', followed by a quarter note 'you', then a half note 'know', then a quarter note 'how', then a half note 'com', then a quarter note 'plex', then a half note 'wom', then a quarter note 'en', then a half note 'are', then a quarter note 'I'll', then a half note 'be', then a quarter note 'a', then a half note 'round', then a quarter note '—'.

F#sus2

G5

Am7

if you don't let me down — too far. —

The third system of the musical score. The vocal line (treble clef) starts with a half note 'if', followed by a quarter note 'you', then a half note 'don't', then a quarter note 'let', then a half note 'me', then a quarter note 'down', then a half note 'too', then a quarter note 'far', then a half note '—'. The piano accompaniment (treble clef) has a half note 'if', followed by a quarter note 'you', then a half note 'don't', then a quarter note 'let', then a half note 'me', then a quarter note 'down', then a half note 'too', then a quarter note 'far', then a half note '—'. The guitar part (bass clef) has a half note 'if', followed by a quarter note 'you', then a half note 'don't', then a quarter note 'let', then a half note 'me', then a quarter note 'down', then a half note 'too', then a quarter note 'far', then a half note '—'.

F#sus2

G5

I'll be a - round — if you don't let me —

The fourth system of the musical score. The vocal line (treble clef) starts with a half note 'I'll', followed by a quarter note 'be', then a half note 'a', then a quarter note 'round', then a half note 'if', then a quarter note 'you', then a half note 'don't', then a quarter note 'let', then a half note 'me', then a quarter note '—'. The piano accompaniment (treble clef) has a half note 'I'll', followed by a quarter note 'be', then a half note 'a', then a quarter note 'round', then a half note 'if', then a quarter note 'you', then a half note 'don't', then a quarter note 'let', then a half note 'me', then a quarter note '—'. The guitar part (bass clef) has a half note 'I'll', followed by a quarter note 'be', then a half note 'a', then a quarter note 'round', then a half note 'if', then a quarter note 'you', then a half note 'don't', then a quarter note 'let', then a half note 'me', then a quarter note '—'.

A7sus4

D G5 Asus4

A5

C D C

A5 A7sus4

D G5 Asus4

A5

C D C

down.

2. It was just

With distortion

Verse 2:

F

be - fore sun - rise when we start - ed on tra - di - tion roles..

Clean tone with chorus

Let ring throughout

Am

F

Fsus2

She said, sure I'll be your part - ner

but don't make too man - y de - mands.

I said, if love

F

— has these con-di-tions, I don't un-der-stand those songs you love... She said,

A5 Asus4 A7sus4 D G5 Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C

this is not a love song. This is- n't fan - ta - sy land.

Background vocal: Don't go too far.

With distortion

D Chorus:

A5 Asus4 A7sus4 D G5 Asus4 C D C A5 Asus4 A7sus4 D G5

Phos-pho-res-cent wave on a trop-i-cal sea is a cold fire.

Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4 C D C

(F bass pedal tone) —

Don't cross the line. The pat-tern of moon-light on the bed-room floor is a

A5 Asus4 A7sus4 D G5 Asus4
(A bass pedal tone)

C D C A5 Asus4 A7sus4 D G5

cold fire. Don't let me The flame at the heart of a

down.

Asus4 C D C A5 Asus4 A7sus4 D G5 Asus4

C D C

pawn-bro-ker's dia-mond is a cold fire. Don't break the spell. The

A5 Asus4 A7sus4 D G5 Asus4
(F bass pedal tone)

C D C A5 Asus4 A7sus4 D G5 Asus4
(A bass pedal tone)

C D C

look in your eyes— as you head for the door— is a cold fire. I'll be a-round.

Fsus2

G5

Am7

if you don't {push let} me down— too far.

Clean tone with chorus

Fsus2 **G5** **Am7**

I'll be a-round— if you don't {push
let} me—

Fsus2 **G5** **Am7**

I'll be a-round— if you don't push me down— too far—

Fsus2 **G5**

I'll be a-round— if you don't push me down—

E **Guitar Solo:**
F5

Guitar 1
mp

Guitar 2
mf
With distortion

A5

Slight A.H.

F5

Am

Grad. bend 1/2

C

F

G

Continued in notation

Grad. bend 1/2

With Fill 1

A7sus4 Asus4

A7sus4

D G5 Asus4

C D C A7sus4 Asus4

A7sus4

D G5 Asus4

A5

D.S. al Coda

Guitar 1

(Bkgrd:) Don't go too far.

With distortion

Fill 1

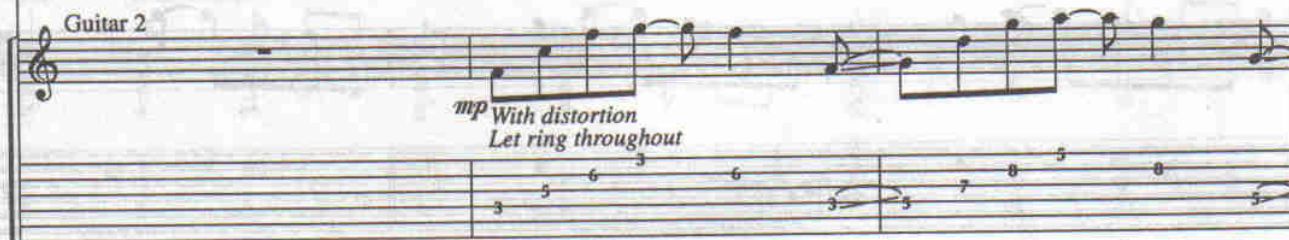
Guitar 2

Coda **F**
Am7**Fsus2****G5**

Guitar 1

With chorused clean tone

Guitar 2

*mp With distortion
Let ring throughout***Am7****Fsus2**

G5

Am7

you don't push me down... I'll be a-round.

The first system of the musical score consists of three staves. The top staff is the vocal melody, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics "you don't push me down... I'll be a-round." The middle staff is the guitar part, with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes, with some chords indicated by "G5" and "Am7". The bottom staff is the bass part, with a bass clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, with some chords indicated by "G5" and "Am7".

F#sus2

G5

if you don't let me

The second system of the musical score consists of three staves. The top staff is the vocal melody, starting with a treble clef and a key signature of one sharp. It contains the lyrics "if you don't let me". The middle staff is the guitar part, with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes, with some chords indicated by "F#sus2" and "G5". The bottom staff is the bass part, with a bass clef and a key signature of one sharp. It contains a series of eighth and sixteenth notes, with some chords indicated by "F#sus2" and "G5".

G *Outro:*
A7sus4

D G5 Asus4 A5 C D C A7sus4

D G5 Asus4 A5 C D C

down. — (Bkgrd:) It's a

With distortion

A7sus4

D G5 Asus4

A5

C D C

A7sus4

Start fade

D G5

cold fire. Love is blind if you are gen tle. It's a cold fire.

Asus4

A5

C D C

A7sus4

D G5 Asus4

A5

C D C

It's a cold fire. Love can turn to a long, cold. It's a

A7sus4

D G5 Asus4

A5

C D C

A7sus4

D G5

cold burn. fire.

Asus4

A5

C D C

A7sus4

D G5 Asus4

A5

C D C

Fade out

STICK IT OUT

Words by
NEIL PEART

Music by
GEDDY LEE and ALEX LIFESON

All gtrs. ⑥ = D

Moderate rock ♩ = 120

Intro:

Gtr. 1 (Electric w/dist.)

N.C.



Intro: Gtr. 1 (Electric w/dist.) N.C.

Staff 1: Musical notation for Gtr. 1, starting with a forte (f) dynamic. The melody consists of eighth and quarter notes.

Staff 2: TAB for Gtr. 1. Fingering: 0 2 3 0 2 (2) (2) 0 2 3 0 3 (3).

Lead Fill 1

Gtr. 2 (Electric w/dist.)

Lead Fill 1: Gtr. 2 (Electric w/dist.)

Staff 3: Musical notation for Gtr. 2, featuring a sharp sign and a note marked (8va).

Staff 4: TAB for Gtr. 2. Fingering: 2 (2) (2) 3 (3).

Harm. feedback: Indicated by wavy lines above the staff.

Verse:

w/Lead Fill 1 (2 times) simile

Verse: w/Lead Fill 1 (2 times) simile

Staff 5: Musical notation for the vocal melody. Lyrics: "I. Trust to your in - stinct if it's safe - ly re -".

Staff 6: TAB for the vocal melody. Fingering: (3) 0 2 3 0 2 (2) (2) 0 2 3 0 3 (3).

end Lead Fill 1

end Lead Fill 1

Staff 7: Musical notation for the end of the lead fill.

Staff 8: TAB for the end of the lead fill. Fingering: (3).

w/Lead Fill 1 (Gtr. 2) sim.

strained... Light - ning re - ac - tions

T
A
B (9) 0 2 3 0 2 (2) (2) 0 2 3 0 3

Pre-Chorus:

B(b5)

must be care - ful - ly trained. Heat of the mo -

Rhy. Fig. 1

T
A
B (9) (3) 0 2 3 0 2 (6) 4 3 2 (6) 6 4 3 2 6 4 3 2 6 4 3 2

F6

B(b5)

ment, curse of the young.

T
A
B (6) 4 3 2 6 4 3 2 0 2 3 0 5 (5) 5 5 5 5 5 (5) 5 5 5 0 2 3 0 2

F6

Spit out your an - ger, don't swal-low your tongue...

end Rhy. Fig.1

TAB

T	(6)	6	6	6	6	(6)	6			
A	(4)	4	4	4	4	(4)	4			
B	(2)	2	2	2	2	(2)	2	2	0	2

0 2 3 0 5 3 (5) 5 5

Chorus:

N.C.

(D5)

w/Rhy. Fig. 2 (Gtr. 2, 7 times)

Bkgd. vcl.: Stick it out. Don't swal-low the poi - son.

Rhy. Fig. 2 end Rhy. Fig. 2

TAB

T										
A										
B	0	2	3	0	3	0	0	2	3	2 0 2 0 2 0

Spit it out. Don't swal-low your pride. Stick it out. Don't

To Coda

swal-low your an - ger. Spit it out. Don't swal-low the lies.

Verse:
N.C.

2. Nat - u - ral re -

TAB

3 (3) 0 2 3 0 2 (2)

flex, pend - u - lum swing.

TAB

(2) 0 2 3 0 3 (3) (3) 0 2 3 0 2

You might be too diz - zy to do the right thing..

F6

TAB

2 (2) 0 2 3 0 5 (5) 5 5 x 5 5

Pre-chorus:
w/Rhy. Fig. 1 (Gtr. 1) sim.

B(b5) F6

Trial un - der fire,

ul - ti - mate proof.

Mo - ment of cri -

sis,

don't swal - low the truth.

Gtr. 1 Bkgd. vcl.: Stick it out

TAB

B (5) 3 5 3 0 2 3 0 2 6 4 3 2

B(b5) F6

ul - ti - mate proof.

Mo - ment of cri -

sis,

don't swal - low the truth.

Gtr. 1 Bkgd. vcl.: Stick it out

TAB

B (5) 3 5 3 5 3 5 3 5 3 5 3 0 2 3 0 3

Chorus:
w/Rhy. Fig. 2 (Gtr. 1, 8 times)
(D5)

Don't swal - low the poi - son.

Spit it out.

Don't

swal - low your pride.

Stick it out.

Don't swal - low your an - ger.

Spit it out. Don't swal-low the lies.

Gtr. 1

TAB

5 3 5 5 5 0 (3)

(dbld 8vb) C5 G5 C5 G5 C5 G5

stick it out, Stick it out!

TAB

5 5 5 0 (3) 5 5 5 0 (3) 5 5 5 5 5 4

N.C. (D5)

Bridge: D5

Each time we bathe

Gtr. 2 (clean tone)
Rhy. Fig. 3

*Gtr. 1 hold
divisi

TAB

(4) 0 2 3 2 0 2 0 2 0 0 2 3 0 2 0 2 0 2 0 0 0 0 3 0

*Gtr. 1: cue notes.

w/Rhy. Fig. 3 (Gtr. 2, 7 times)

F5 D5 F5

our re - ac - tions in art - i - fi - cial light.

end Rhy. Fig. 3

T
A
B (6)

D5 F5 D5

Each time we al - ter the fo - cus to make the wrong

Csus2 Bbsus2 D5 F5

moves seem right. You get so used to de - cep - tion,

Gtr. 3 (Acoustic dbld.)

T
A
B

D5 F5

you make your - self a ner - vous wreck.

D5 F5

You get so used to sur - rend - er,

Gtr. 1 γ C5 B \flat 5 N.C. (D5)

harm. (8va)

w/bar

divisi

TAB 13 10 12 10 0 (5) 5 0 2 3 0 2 0 2 0 2 0

TAB 0 0 2 3 2 0 2 0 2 0 0 0 2 3 2 0 2 0 2 0

N.C. w/Lead Fill 1 (Gtr. 2) simile

TAB 0 0 2 3 2 0 2 0 2 0 3 (3) 0 2 3 0 2

F6 Pre-Chorus:

Heat of the mo -

TAB (2) (2) 0 2 3 0 5 (5) 5 5 5 5 5

B(♯5) F6

ment, curse of the young.

TAB

(5) 5 5 0 2 3 0 2 (6) 6 6 6 6 6 (6) 6 2 0 2 3 0 5

B(♯5)

Spit out your an - ger,

TAB

(5) 5 5 5 5 5 5 (5) 5 2 0 2 3 0 2

D.S. al Coda

don't swal - low your tongue.

Bkgd. vcl.: Stick it out.

TAB

(6) 6 6 6 6 6 (6) 6 4 4 4 4 4 0 2 3 0 3

w/Rhy. Fig. 2 (Gtr. 2, 8 times)
Coda N.C. (D5)

Don't swal - low the poi - son.

Spit it out. Don't swallow your pride.

Stick it out. Don't swallow your anger.

Spit it out. Don't swallow the lies.

[illegible]

Gtr. 1

mf

TAB

5	5	5	0	5	5	5	0	5	5	5	0
3	5	3	5	3	5	3	5	3	5	3	5

stick it out. _____

Stick it out _____

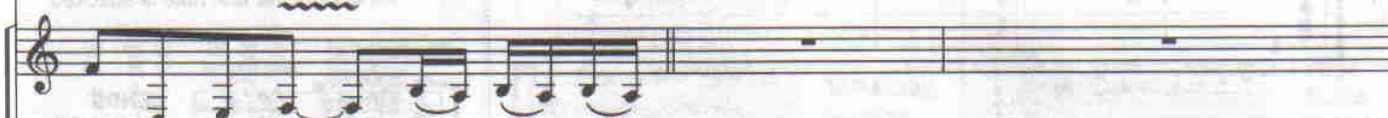
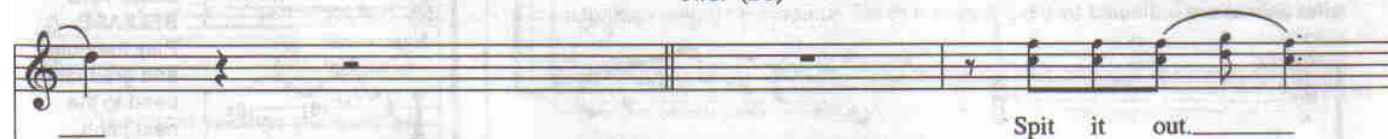
Chord symbols: C5, G5, N.C.(D5)

Lyrics: stick it out. _____

Lyrics: Stick it out _____

Outro:
w/Rhy. Fig. 3 (Gtrs. 1 & 2)

N.C. (D5)



Stick it out.

D5

C5

Bb5



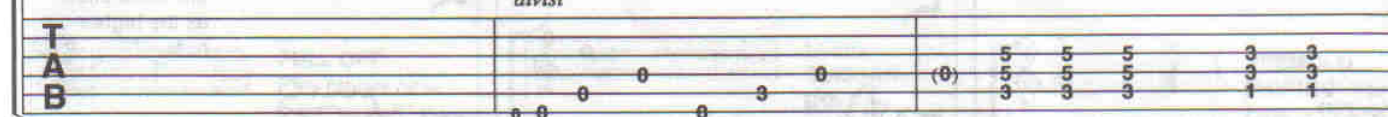
Spit it out.

Gtr. 2 (clean tone)

Gtrs. 1 & 2



*Gtr. 1 hold
divisi



*Gtr. 1: cue notes.

GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).

String 6, 3rd Fret String 5, 12th Fret String 4, 13th Fret A "C" Chord C Chord Arpeggiated

BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string

while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.

BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until

release begins (indicated at the point where line becomes solid).

UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.

BENDING NOTES

HALF STEP: Play the note and bend string one half step.*

SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.

WHOLE STEP: Play the note and bend string one whole step.

PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.

WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.

PREBEND AND RELEASE: Bend the string, play it, then release to the original note.

TWO STEPS: Play the note and bend string two whole steps.

REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES

STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

⑥ ⑥ ⑥ ⑥ ⑤ ⑤
5fr 3fr 1fr open 3fr open
A G F E C A

**INDICATING
SINGLE
NOTES
USING
RHYTHM
SLASHES:**
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.

ARTICULATIONS

HAMMER ON: Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

LEFT HAND HAMMER: Hammer on the first note played on each string with the left hand.

PULL OFF:
Play higher note,
then "pull off" to
lower note with
another finger.
Only the first note
is attacked.

The first staff of music is a treble clef with a key signature of one sharp (F#). It contains a melody of eighth notes: G4 (quarter rest), A4, B4, A4, G4, F#4, E4, D4. There are two '+' signs above the staff, one above the first G4 and one above the F#4.

FRET-BOARD TAPPING: "Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.

TAP SLIDE: Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.

BEND AND TAP TECHNIQUE: Play note and bend to specified interval. While holding bend, tap.

LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).

The first measure of the song is shown. It features a treble clef and a single note on the first line of the staff, which is G4. Below the staff, the letters 'T A B' are written vertically, indicating the fret positions for the strings. A '7' is written to the left of the staff, indicating the fret for the bass string.

LONG GLISSANDO: Play note and slide in specified direction for the full

value of the note.

SHORT GLISSANDO: Play note for its full value and slide in specified direction at

the last possible moment.

PICK SLIDE: Slide the edge of the pick in specified direction

across the length of the string(s).

MUTED STRINGS: A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).

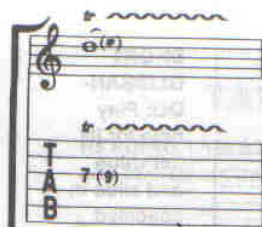
First staff of music for 'The Wind'. It features a treble clef and a key signature of one flat (B-flat). The melody consists of four eighth notes: B-flat, A, G, and F, followed by a whole rest. Below the staff, the text 'P.M.' is written, followed by a dashed line and a right-pointing arrow.

TAB

B	0	0	2	2
---	---	---	---	---

PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

TREMOLO PICKING: The note or notes are picked as fast as possible.



TRILL: Hammer on and pull off consecutively and as fast as possible between the original note

and the grace note.



ACCENT: Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes): Notes or chords are to be played roughly

half their actual value and with separation.



DOWN STROKES AND UPSTROKES: Notes or chords are to be played with either a downstroke

(v) or upstroke (^) of the pick.



VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

HARMONICS



NATURAL HARMONIC:

A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC:

The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the

same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC:

A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

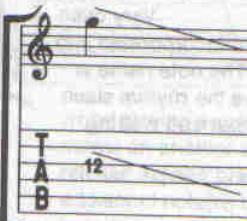
TREMOLO BAR



SPECIFIED INTERVAL:

The pitch of a note or chord is lowered to a specified interval and then may or may not

return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



UN-SPECIFIED INTERVAL:

The pitch of a note or a chord is lowered to an unspecified interval.

ISBN 0-89724-935-6



9 780897 249355

GUITAR ANTHOLOGY SERIES

RUSH

CLOSER TO THE HEART
COLD FIRE
DISTANT EARLY WARNING
DREAMLINE
FREE WILL
LA VILLA STRANGIATO
LIMELIGHT
NEW WORLD MAN
A PASSAGE TO BANGKOK
RED BARCHETTA
RED SECTOR A
ROLL THE BONES
SHOW DON'T TELL
THE SPIRIT OF THE RADIO
STICK IT OUT
THE TREES
TOM SAWYER
WORKING MAN
XANADU
YYZ



WARNER BROS. PUBLICATIONS
Warner Music Group
An AOL Time Warner Company
1580 Broadway Avenue • New York, NY 10036



0 29156 18516 4

\$24.95
In USA
PG9530